PRIMA'S OFFICIAL STRATEGY GUIDE

REDJACK™

REVENGE OF THE BRETHREN

MAPS FOR EVERY LAND!

Joe Grant Bell

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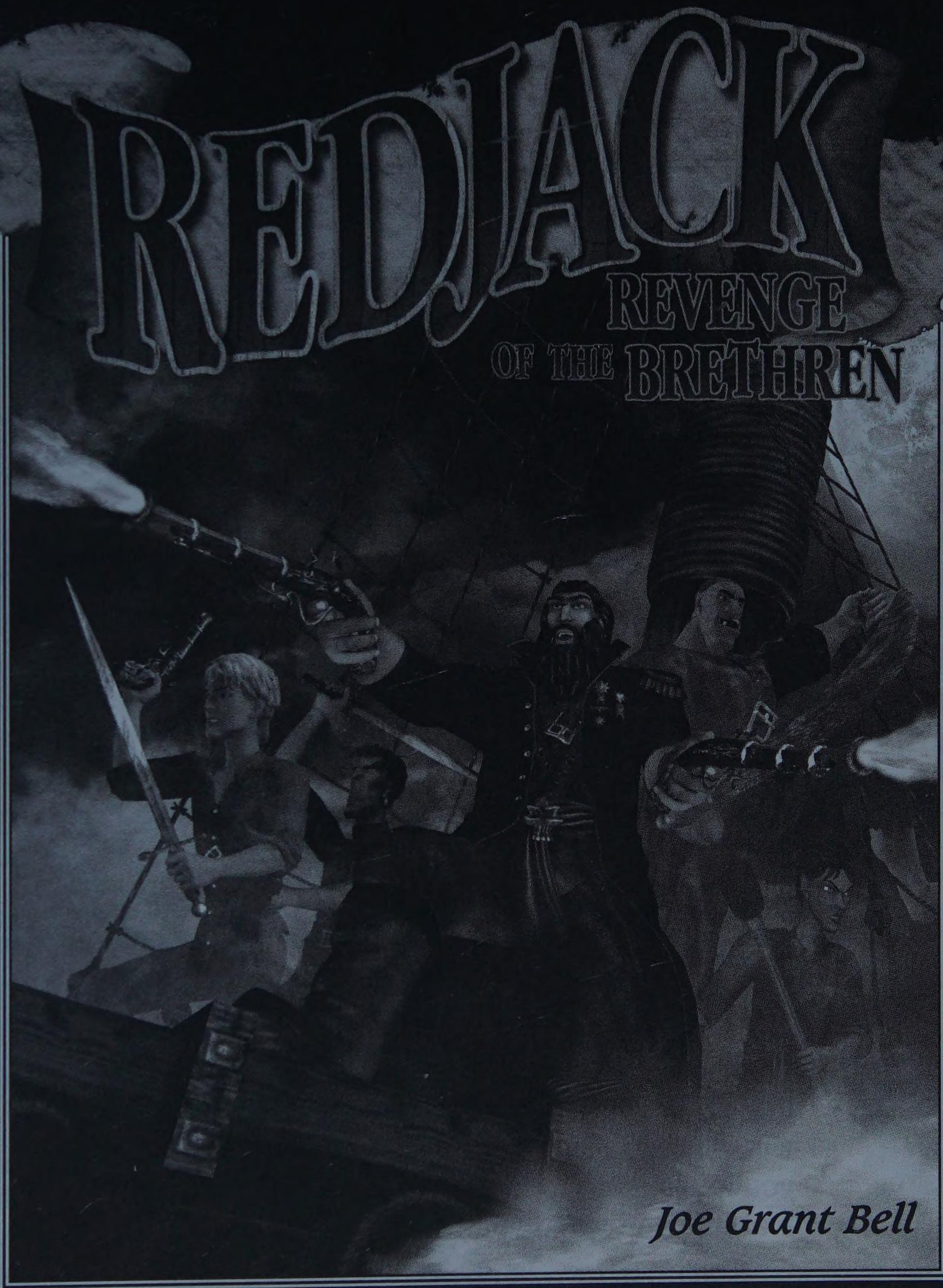
RedJack
Revenge of the Brethren



Joe Grant Bell

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Introduction

As you may know from playing RedJack, a pirate's life is full of ups and downs. On the one hand is the thrill of adventure and the anticipation of riches; on the other, countless dangers and difficult decisions. What's a pirate to do?

This book is your definitive guide to the world of RedJack. It will help you safely avoid an unpleasant demise, meanwhile steering you unfailingly toward victory and riches. The book is divided into seven chapters:

Chapters 1 through 3 are a fictionalized walkthrough of RedJack. It presents the game as a story instead of a simple "how-to" guide. If you read these chapters you'll get a strong sense of what to do as you proceed through the game, and you'll even learn the solutions to many of the game's puzzles. A few tricky puzzles, however, will require you to think up your own solution.

Chapter 4 is a general guide to RedJack, explaining the situations you're likely to encounter as you move through the game and preparing you to deal with them.

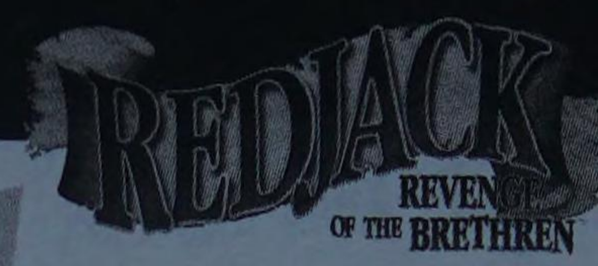
Finally, chapters 5 through 7 present a full walkthrough of RedJack. These chapters give you explicit instructions on what to do in every game location.

How should you read this book? It's up to you, but we recommend that you read Chapter 4 in its entirety for general information on improving your combat and puzzle-solving skills. Then, read the fictionalized narrative in Chapters 1 through 3 as you're playing through the game. It'll give you hints whenever you're stuck, and reassure you when you're on the right track.

Then, refer to chapters 5 through 7 to solve puzzles that you just can't figure out with the help of chapters 1 through 3. Also, feel free to read these chapters straight through when you've completed the game, as it may be fun to see if you missed anything.

Ultimately, though, it's up to you how to read this book. Any method that helps you get the most fun out of RedJack is the best method for you.

Without any further ado, then, let's jump into the game. Batten down the hatches, shiver the timbers, and above all, prepare to get wet!



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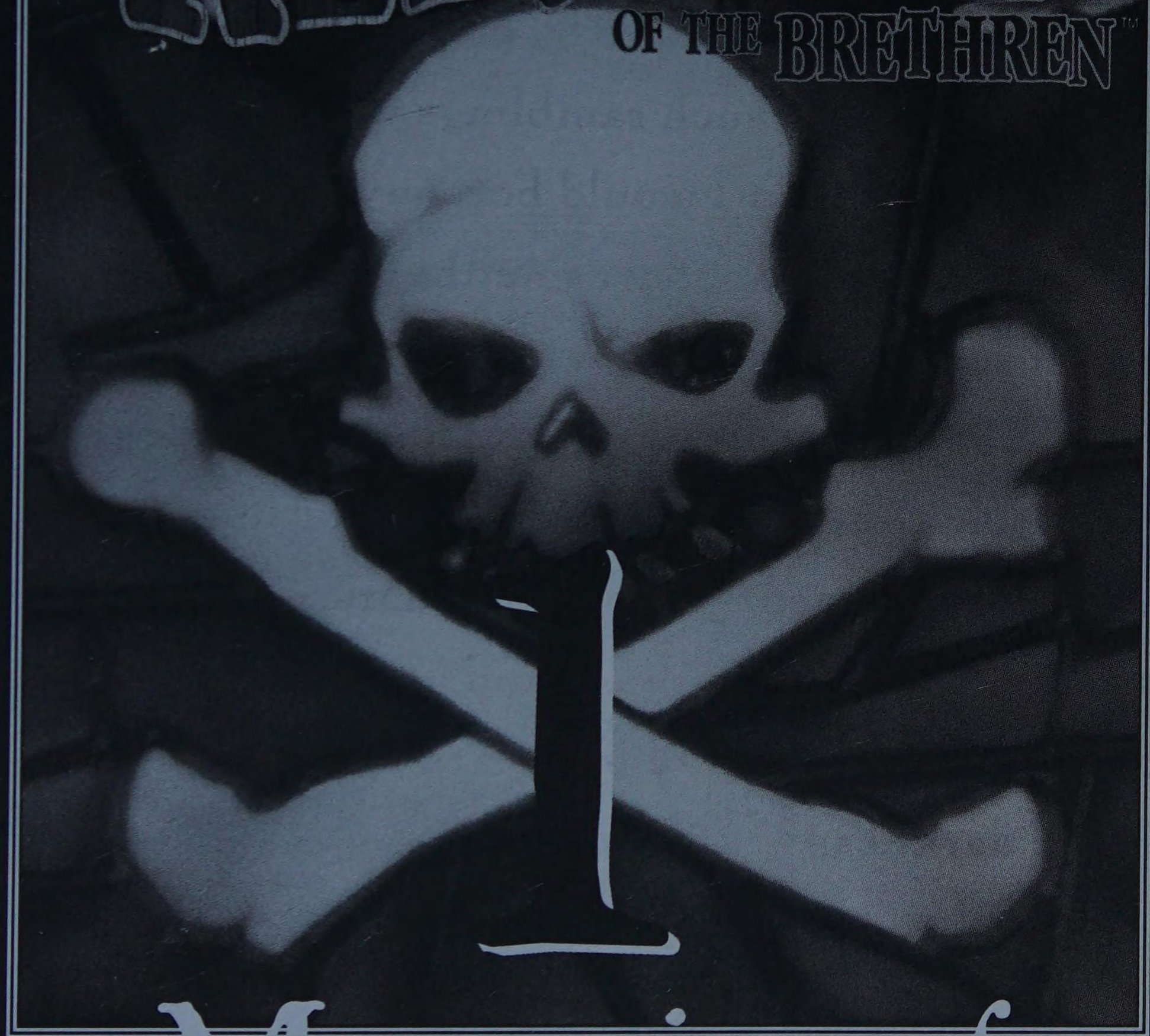
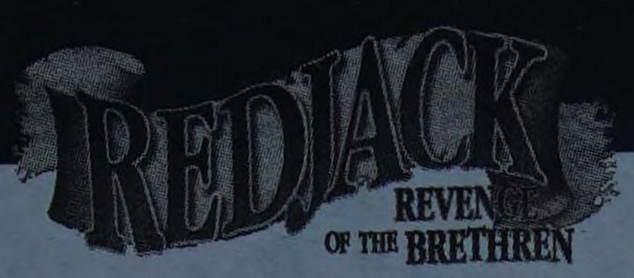
REDJACK

REVENGE OF THE BRETHREN™



Memoirs of Nicholas Dove

Part I: Lizard Point and Beyond



My adventures began on Lizard Point, a small, sleepy island in the eastern Atlantic Ocean. I could start these memoirs by chronicling my youth on Lizard Point, but such ramblings would only bore you—in fact, I fear I would bore myself. Let me only say that my childhood was neither idyllic nor horrifying. It seemed commonplace enough to me, save for the shadowy figures that lurked at the fringes of town. Did they stalk others as well, or just me? Were they figments of my imagination? I had no way of knowing, but the island at times seemed a dangerous place, and I took care to avoid walking in the darkness.

The Beginning

One evening as I walked beneath the starry sky, I caught a closer-than-usual glimpse of one of these dark figures. It chilled me to the bone, and not for the first time I thought of leaving Lizard Point. But how would I accomplish this? There were few opportunities for a young man with no money. The answer, however, would soon present itself.

Fig 1-01.
A dark figure ran through the shadows behind me.

For now I was content just to avoid the area where I'd glimpsed the figure. Had I remained, my memoirs might have been very short indeed.

At a loss for diversions, I decided to walk to my family's home. My brother was there. As usual he had nothing good to say; he seemed to resent my very existence. Years of responsibility had made him bitter, and it bothered him that I didn't share his gloomy sense of obligation.

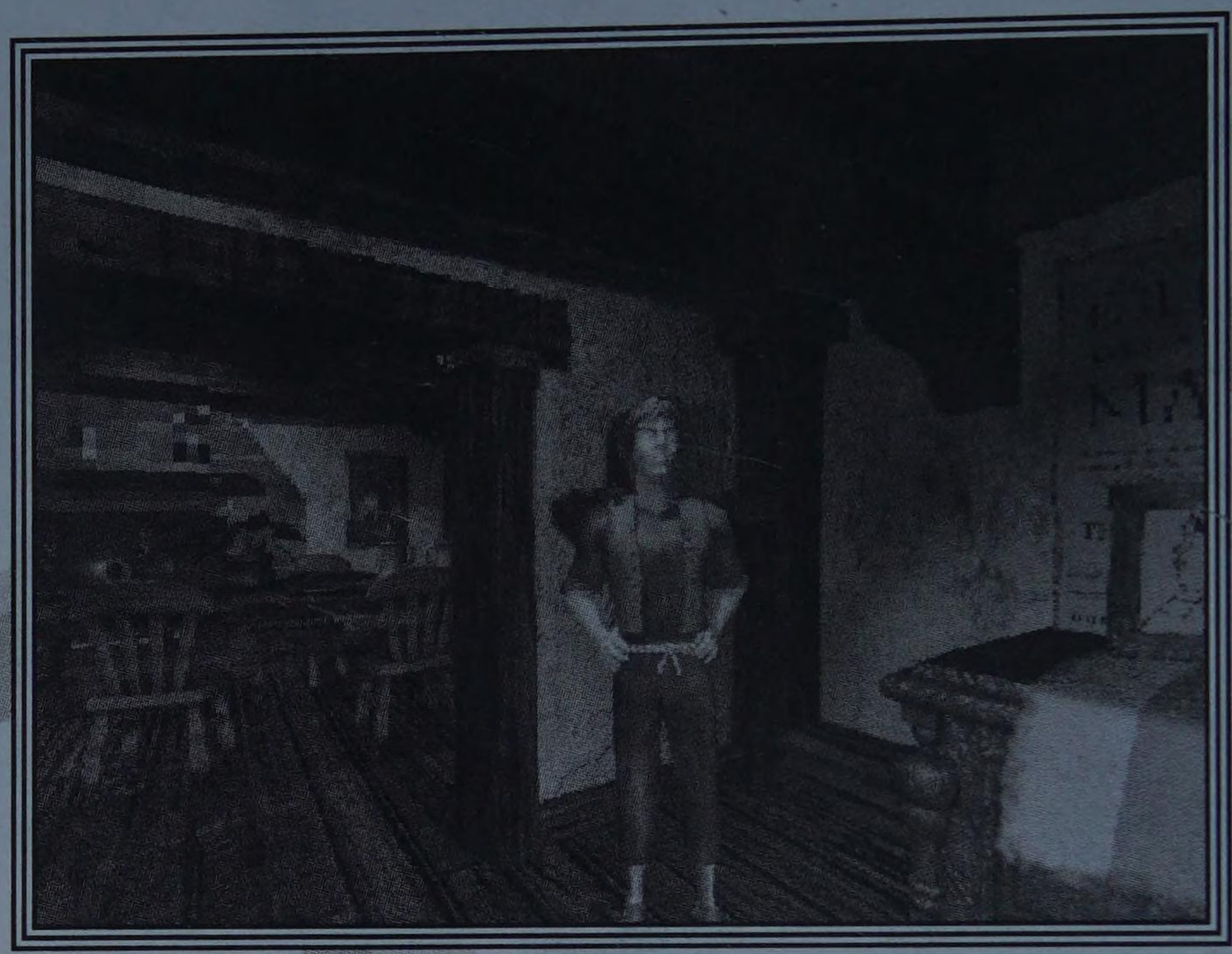


Fig 1-02.
My brother seemed to disapprove of my very existence.

Discouraged, I proceeded to the center of town. It was hardly a bustling Mecca of activity; in fact, at this time of night it was nearly empty. Lizard Point was not known for its revelry—or much of anything else, for that matter.

The square's only inhabitants were Elizabeth and the town blacksmith, hammering diligently at what would eventually become a fine steel sword.

I hesitate to describe Elizabeth as my first love, for in later years I came to see her many faults. She was the daughter of a prominent landowner and possessed countless aristocratic pretensions. I would have found her ridiculous if not for her beauty. Still, at this time I felt a certain affection for her. Tonight she was charming as usual, but she had unpleasant news: Her father had died and left her with substantial debt, which would eventually be paid off by selling my poor family's house if I could find no other means to pay.

Fig. 1-03.
The town square was largely empty, as usual.

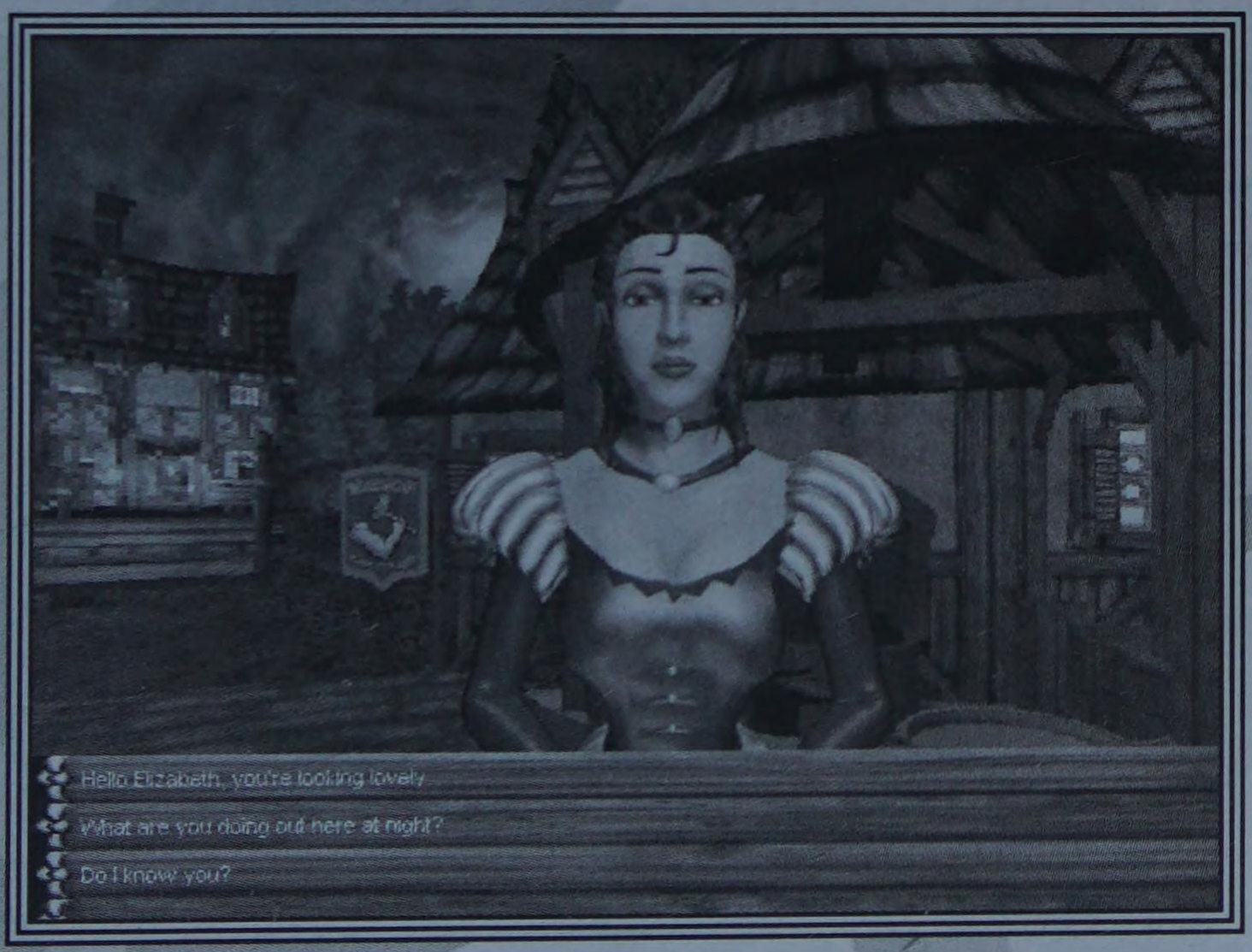


Fig. 1-04.
Elizabeth needed money, or she would sell my family's home.

Daunted by the news, I headed to the Bull and Crown Inn, Lizard Point's finest—and indeed, only—tavern. The bartender let me in, and immediately I was struck by the bar's only other patron—the very model of a pirate captain, bedecked in roguish finery and carrying a bright steel sword.

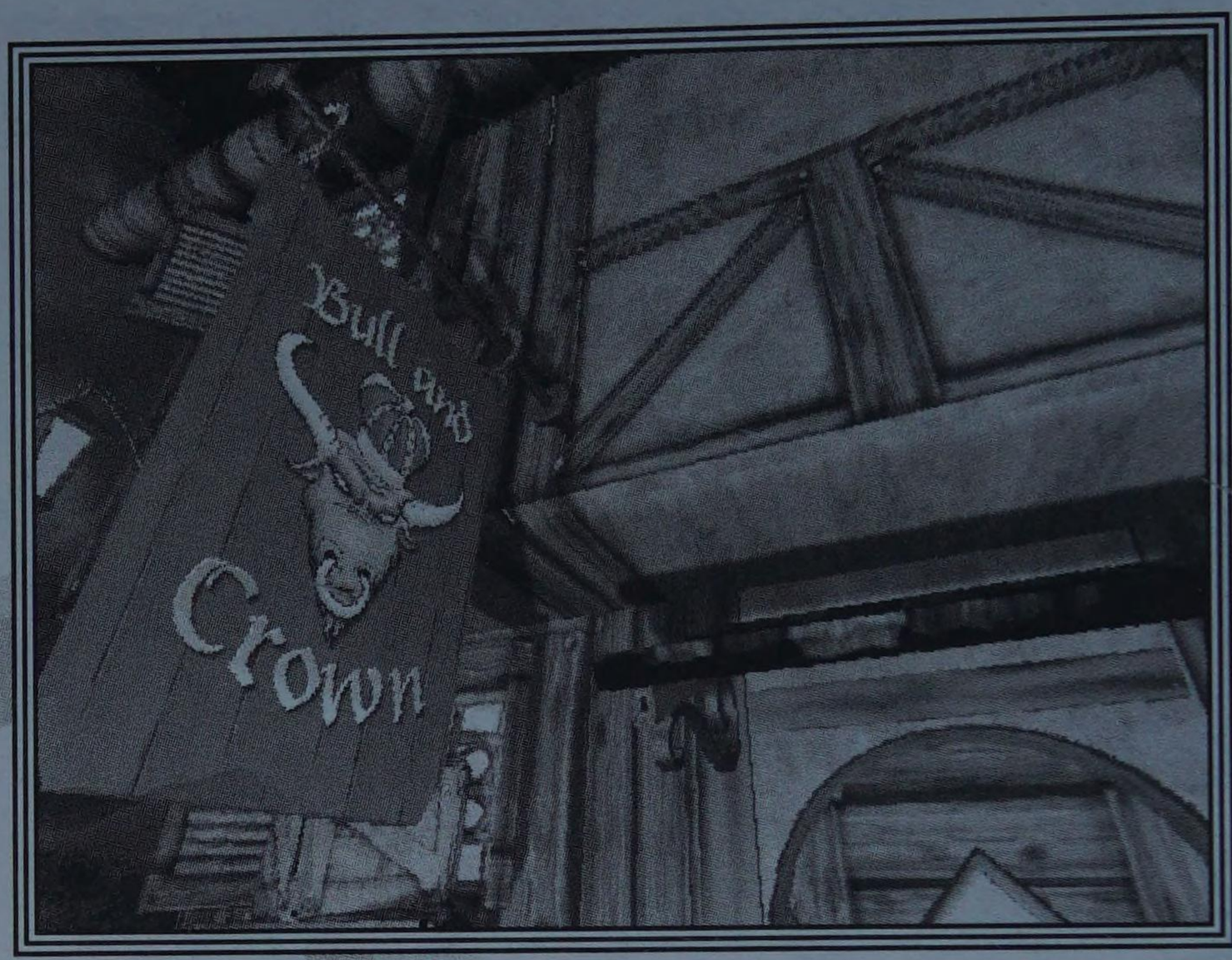
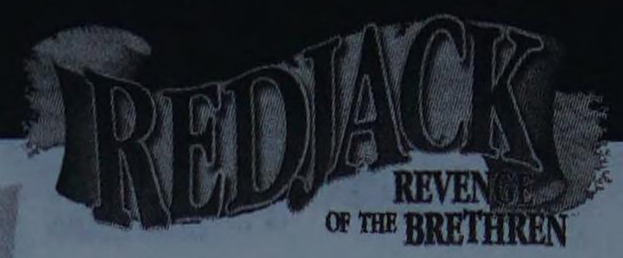


Fig. 1-05.
I took refuge at the Bull and Crown Inn.

The barkeep introduced me. Intrigued by the pirate's life, I inquired about the possibility of becoming a pirate. Though the notion of piracy might seem unsavory at the least, Lizard Point was a small town in every sense, and thus there were very few paths open to a young man of little means. The life of a seaman was one such option, but the masters of trading ships were notorious for their cruelty—even more so than pirate captains! The pirate's life, therefore, seemed all the more attractive.



Three Tasks

Captain Justice, as I later learned he was called, instructed me of three feats I must perform in order to serve on his ship. I must locate a sword, gain some measure of proficiency with it, and kill the shark circling in the island's southern bay.

All three of these tasks were formidable. Locating a sword might sound like the simplest task of all, but it was a monumental undertaking in itself. The blacksmith had no swords to spare, as he had little time to make anything but the blades commissioned by the pirates.

Discouraged, but not ready to abandon my dream of striking out on the open seas, I scoured the island in hopes of locating a blade. Eventually I found one under the long-abandoned lighthouse that bordered our town's only dock. But with that discovery came another—an old man who told me a story of a pirate named RedJack.

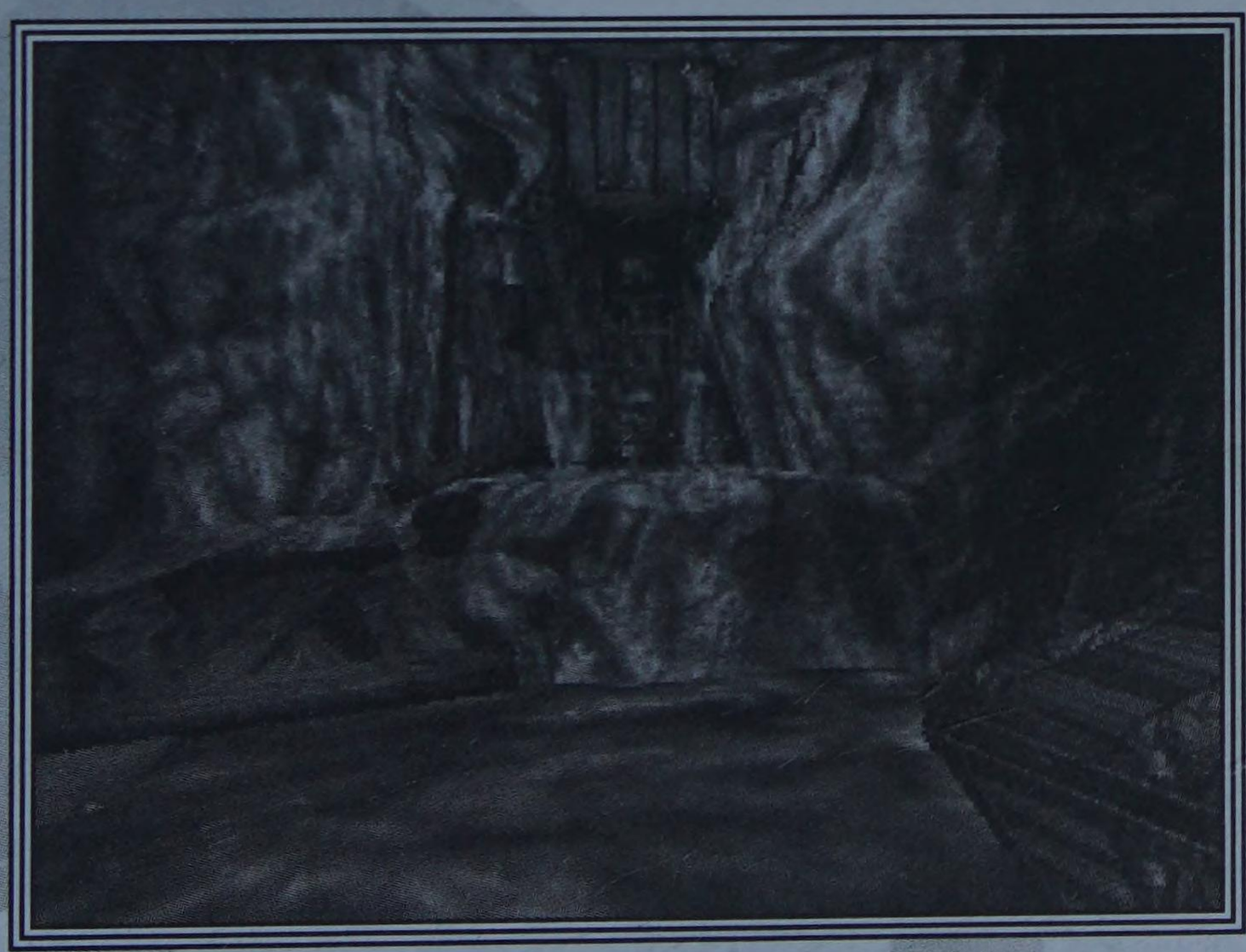


Fig. 1-06.
I found a blade in a dank cavern beneath the lighthouse.

RedJack was a pirate of legend who terrorized the West Indies for years with the help of his faithful crew, the Brethren. One day RedJack came up with a cunning plan to raid the Spanish treasure city of Cartagena. The plan went well—or so it seemed. But as RedJack's ship sailed away with the treasure, it was pursued by a fleet of Spanish galleons. It was at this point that he knew he had been betrayed by one of the Brethren.

RedJack's ship was battered, but managed to elude the Spaniards. It drifted close to a small island, where the crew was forced to take refuge. RedJack died on that island along with his treasure. He mandated that in 17 years the Brethren should return to the island to collect the treasure, and his share would go to the man who killed the traitor.

I heard the story but only half understood it, as I was preoccupied with the old man. Where had he come from? My mystification grew deeper as the conversation ended, and he disappeared without a trace.

Shaking off the old man's visit like a bad dream, I quickly returned to the world above.

The pirate ship lay just off the end of the dock. Nearby stood two pirates, busy loading cargo for the journey ahead. I approached them in hopes of striking up a conversation, and indeed, I did find conversation—but not of the sort I'd wanted! A thin, unpleasant pirate named Bone accosted me as I approached, and I quickly learned that he'd decided he didn't like me.

Fig. 1-07.
The pirate ship lay just off the end of the dock.

The other pirate was his opposite, both in build and disposition. Cross was a tall African who was glad to spare a moment for me. It's fortunate that I met him, for if I had only met Bone I would surely have reconsidered my choice to become a pirate.

Fig. 1-08.
Cross was an intriguing character, and meeting him made me want even more to become a pirate.

My next endeavor was to find someone to train me in the arts of the blade. Clearly there was a limit to how much I could learn in a single evening, but I suspected that even rudimentary knowledge of swordplay might earn me a berth on Captain Justice's ship.

Eventually I found someone willing to teach me. Lyle, a member of Justice's own crew, was willing to trade his knowledge for a fine mug of ale—a fair transaction, and one that I readily agreed to. After fetching a mug for him, I began my training in earnest.

Much of that evening is a blur in my mind. I soon learned to swing my blade with full force, as Lyle was skilled enough to deflect even my most fervent attacks. I received several buffets from the flat of his blade as he taught me the weaknesses in my parrying technique, and I was struck by at least one flying ale bottle as he tested my skill at dodging.

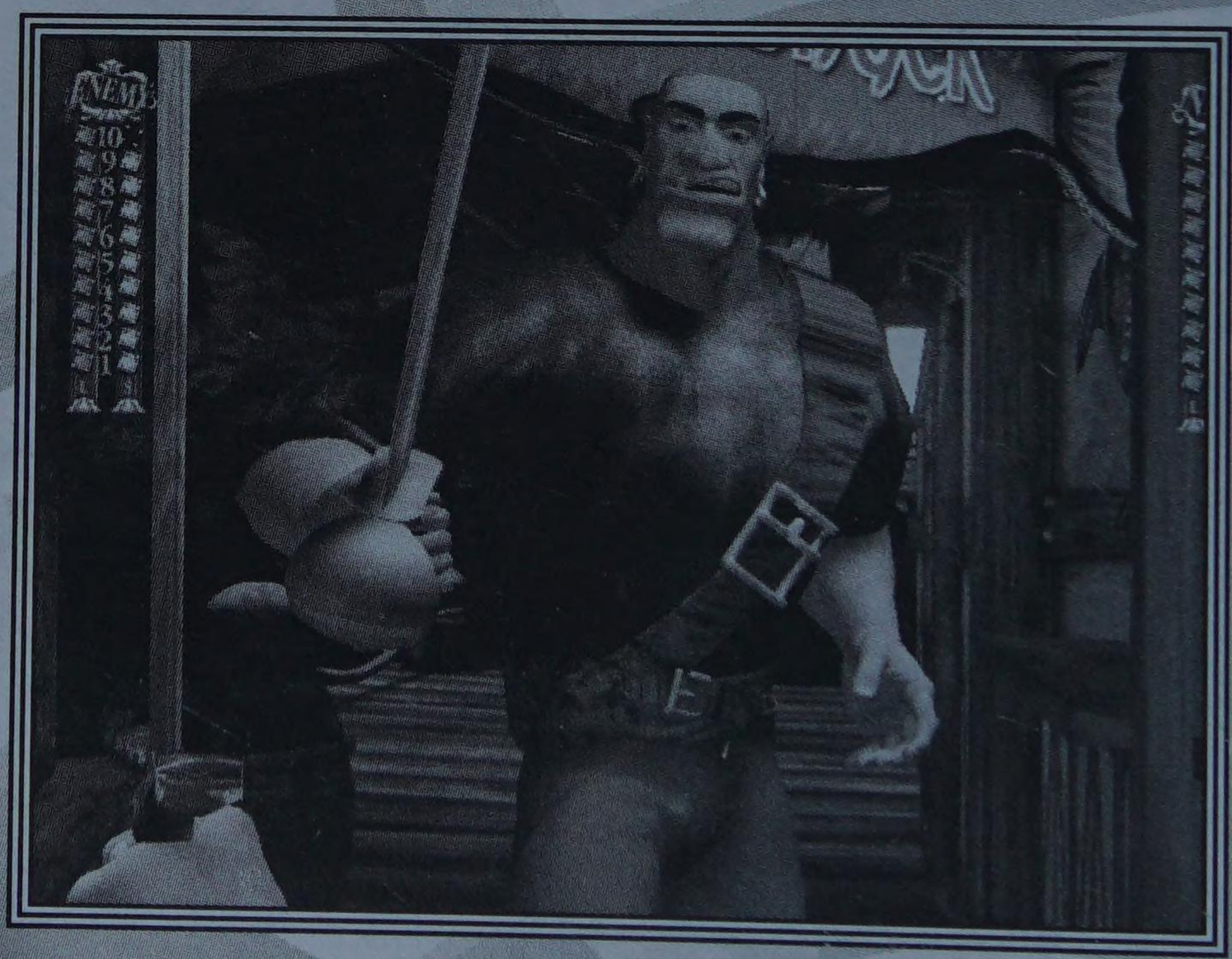
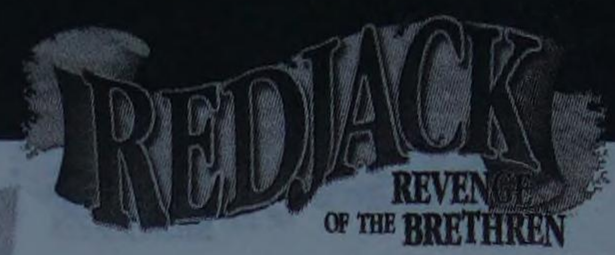


Fig. 1-09.
I practiced swordplay with Lyle.



Eventually, after more effort than I had ever put forth in my life, Lyle told me that my skills were adequate for Captain Justice's task. I suspect that he was only humoring me, as I still had much to learn, but I was too tired to argue. I took my leave.

At this point, my only remaining task was to kill a shark that circled the shallow waters just off the shore of Lizard Point's southern beach.

Killing sharks was a foreign undertaking to me, as I was not much of a fisherman, and even less of a shark-taker. There was a long pier near the beach, and I toyed with the idea of walking to the end of it and engaging the shark with my sword. But this plan proved useless, as the shark remained well outside my reach.

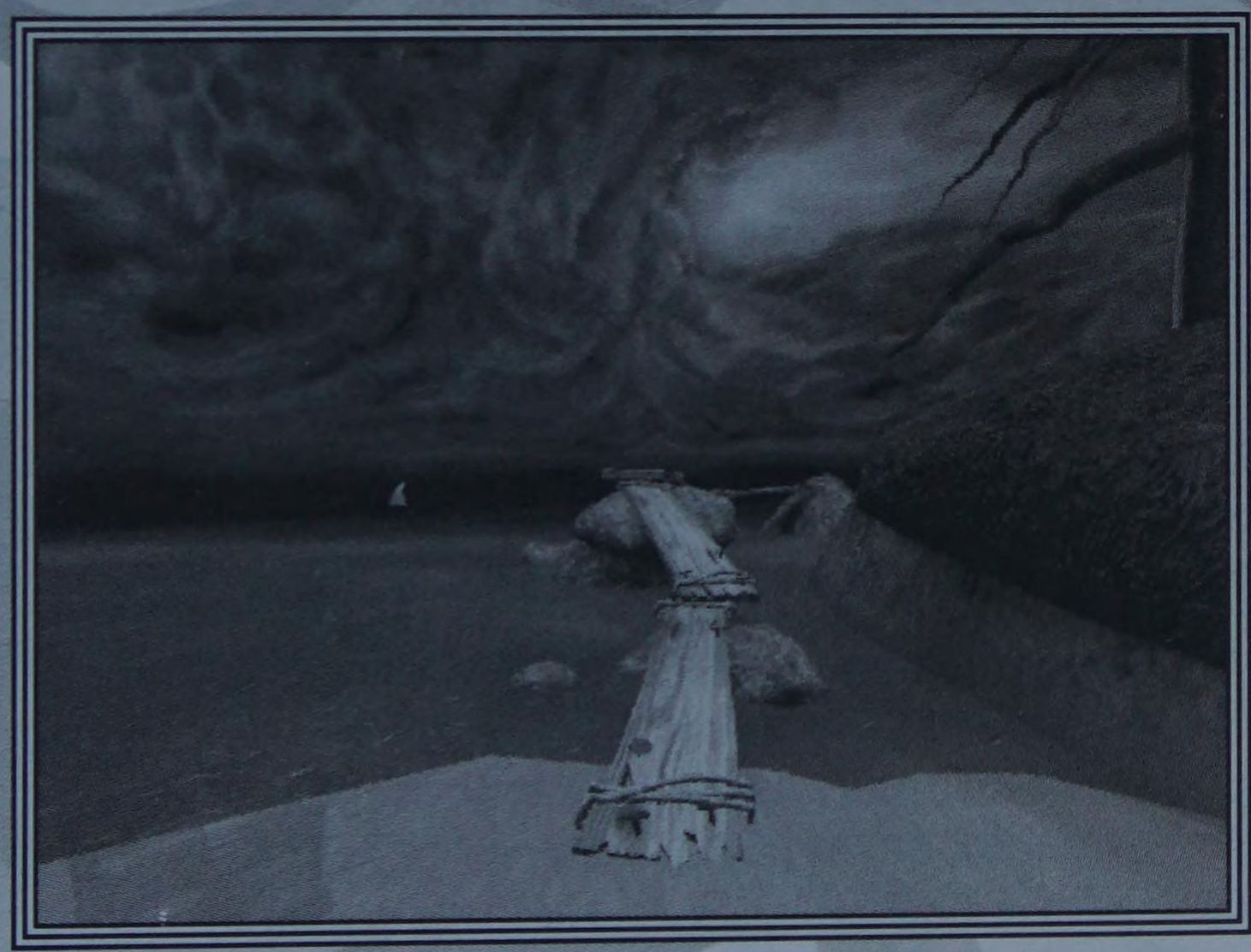
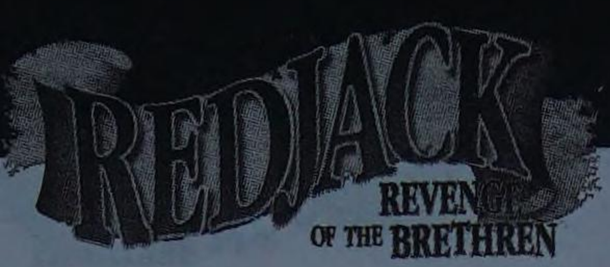


Fig. 1-10.
I tried to reach the shark by walking along the pier, but I couldn't get close enough.

Next I thought to reach the shark by taking a small abandoned rowboat that lay conveniently close at hand, but the shark was of sufficient size to capsize the small vessel.



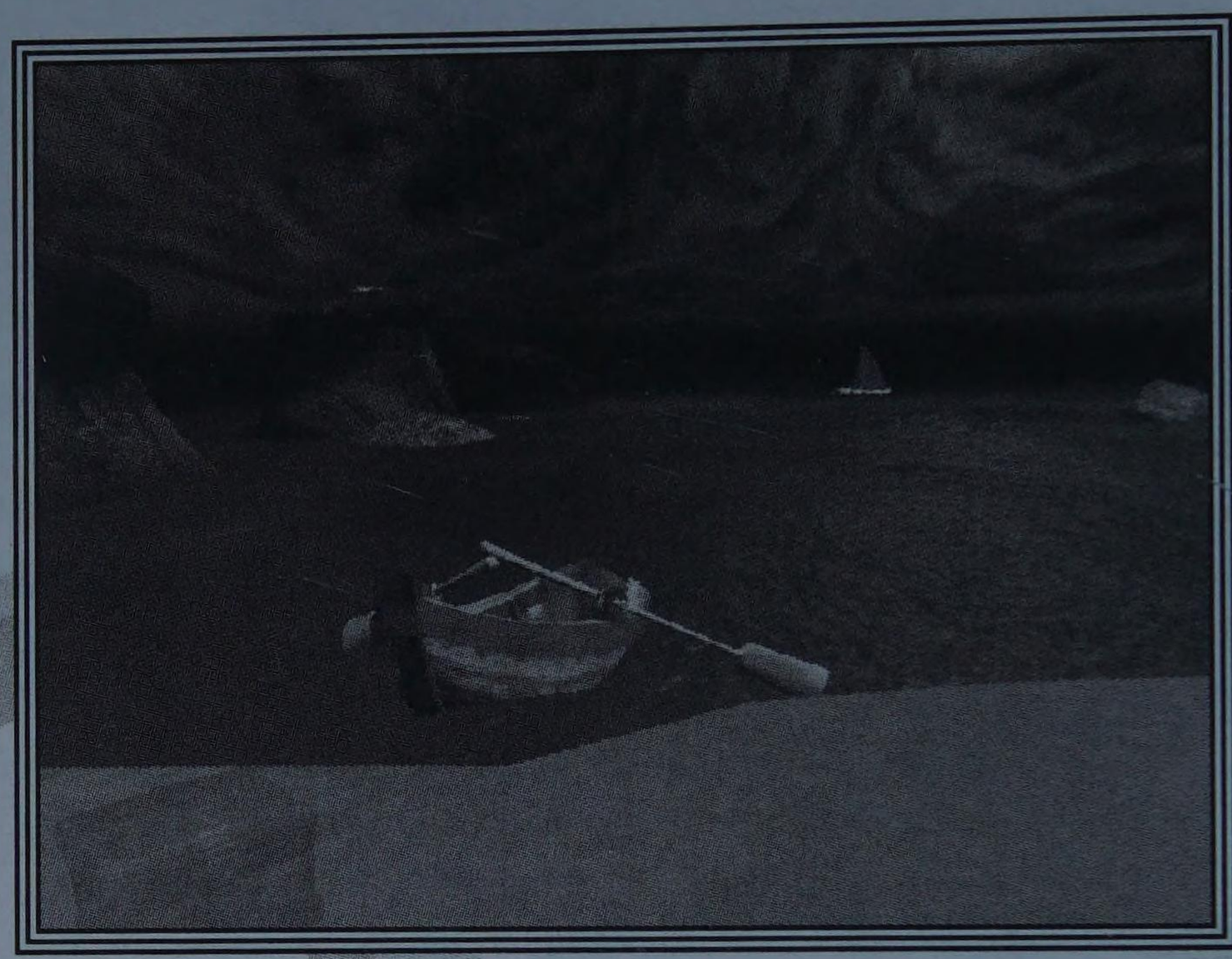
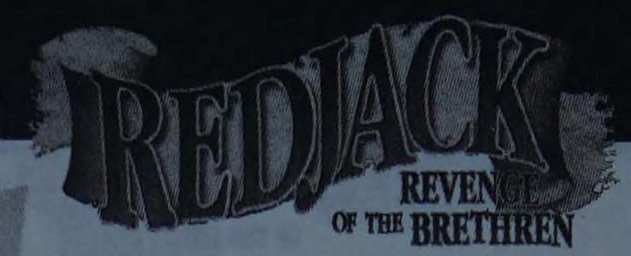


Fig. 1-11.
It occurred to me to try the rowboat.

Eventually I devised a plan to poison the shark, with the aid of a poison bottle stolen from a local storage room and a bucket of fish heads to serve as bait. The trick would lie in delivering the poisoned fish without putting myself in too much danger.

Soon enough my plan came to fruition, and the shark lay dead upon the beach. My three tasks were completed, and I was ready to make my way as a lawless buccaneer.

I returned to Captain Justice and told him of my deeds. He seemed genuinely surprised, as if he hadn't expected me to stand a chance. But no matter—a storm was brewing in the night air, and we set sail from Lizard Point at best speed.



The Pirate Ship

As soon as I was brought on board I was forced to swear a dire oath, vowing allegiance to Captain Justice and his crew. That accomplished, I was free to go about my business.

Fig. 1-12.
I was obliged to swear an oath the minute I came on board.

Business, however, was difficult to find on the cramped confines of the ship. There were occasional tasks, but free time was abundant. The days quickly dissolved into one another, the sun rolling across the bow and down into the depths of the ocean, only to shine through a gauzy bank of eastern mist the next morning.

Fig. 1-13.
I spent long hours staring out at the ocean.

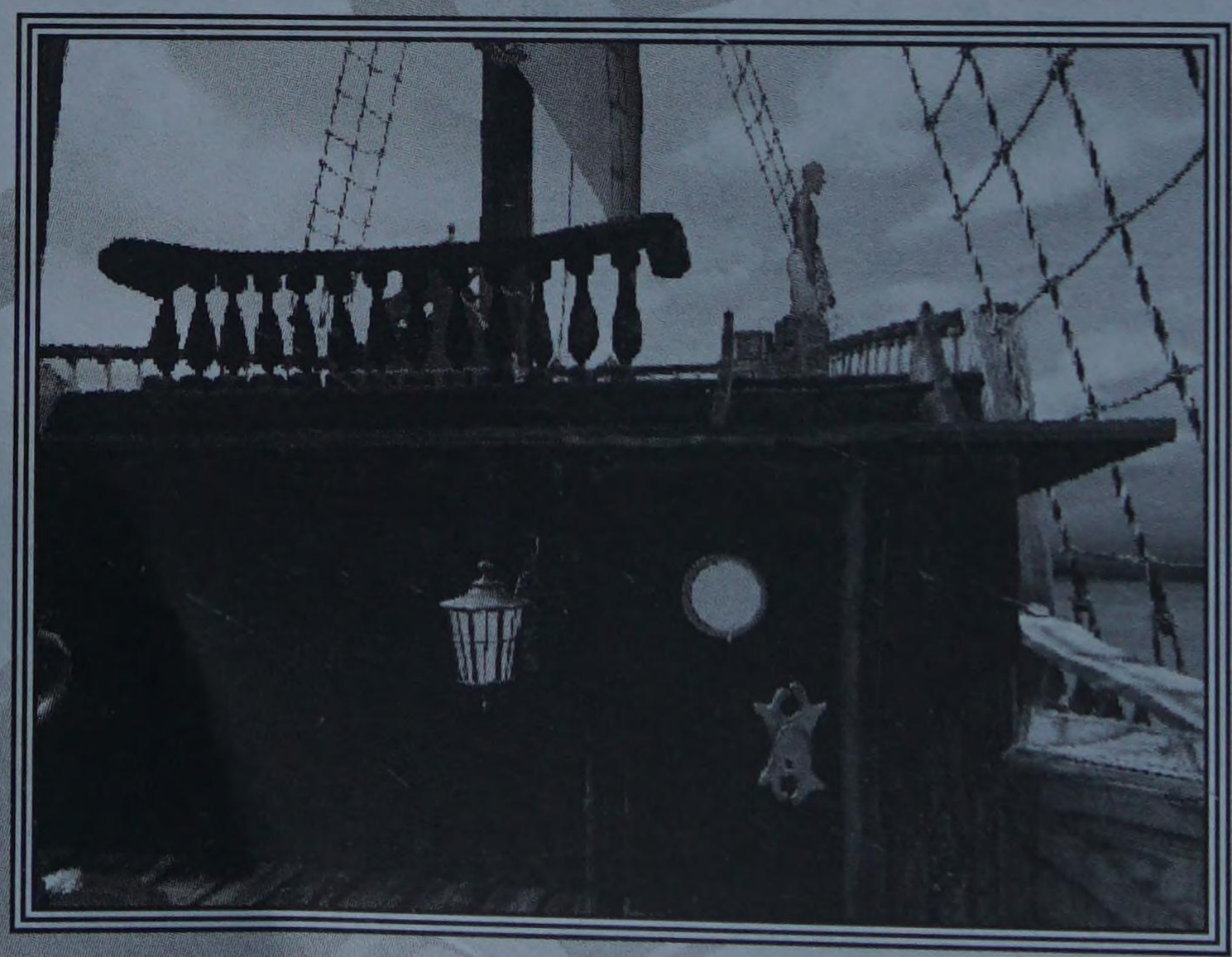


Fig. 1-14.
The finest cabin belonged to Captain Justice.

Fig. 1-15.
Bone had appointed himself my nemesis.

These days would have been idyllic if not for Bone, who had decided for some reason to make himself my nemesis. He treated the entire crew with thinly veiled disdain, but for me he reserved a special hatred. I had no idea why this was, and never would be able understand it—but it lingered in the air nonetheless, and I tried to avoid him whenever possible.

Cross was also aboard. A fine fellow in his own way, Cross was happy to provide guidance yet remained strangely distant. It seemed at times that he lived on a different plane than the rest of us. In his mind he floated upon the salty breeze, companion to the gulls and giant albatross, while we mucked along in the roiling sea below.

My truest friends on this voyage were Lyle and Sullivan. Lyle was not an intelligent man, yet he was not the fool that he seemed. Sullivan was a different matter; he intrigued me from the start, and after only a short time aboard the ship I suspected what the rest of the crew seemed oblivious to—he was actually a she. I never broached the subject, however, as I did not know what the repercussions of her lie might be. I later learned that her name was Anne and she was escaping an arranged marriage set up by her stepfather.

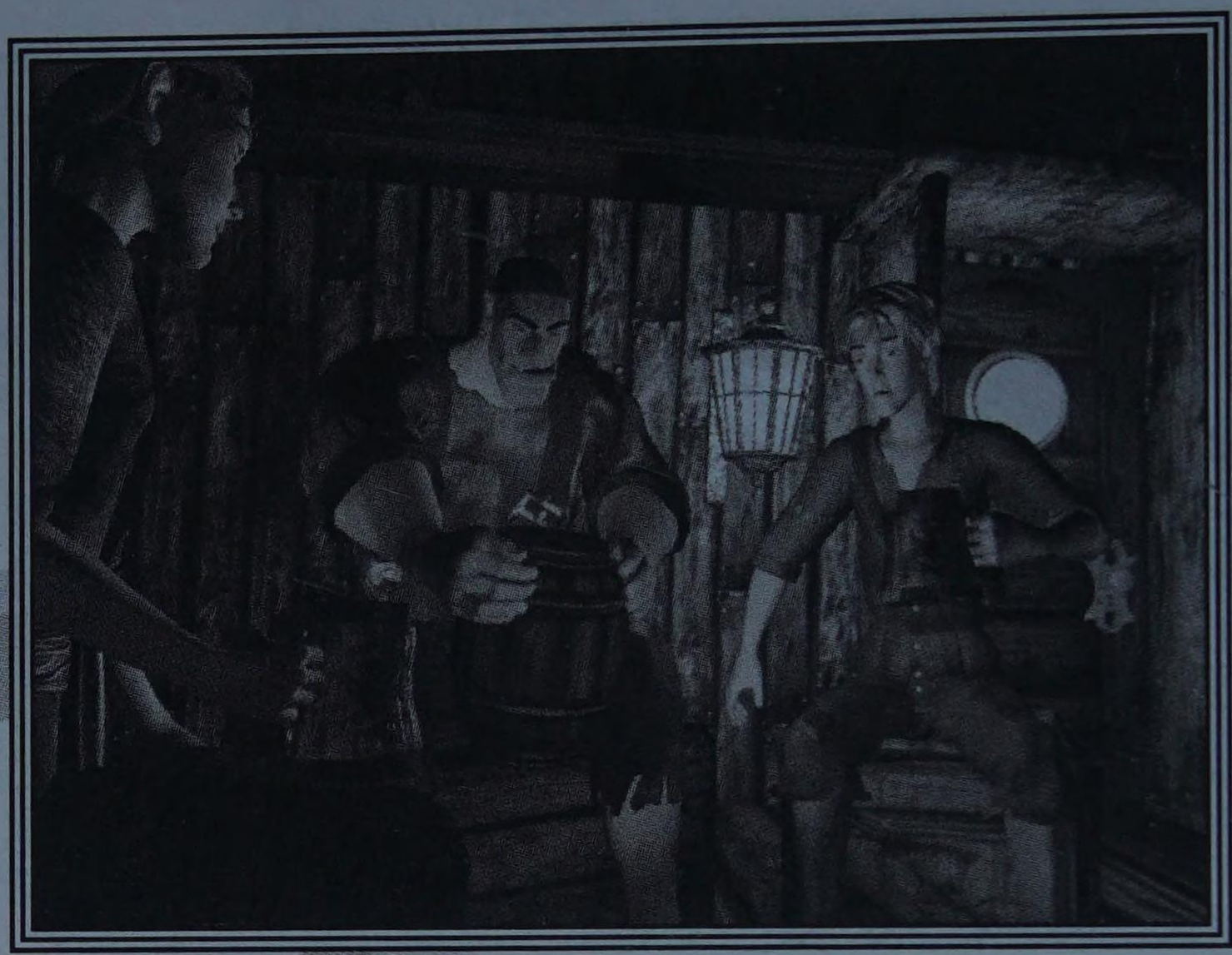


Fig. 1-16.
Lyle, Anne, and I spent long nights drinking ale and telling stories.

And so went our voyage. At times the seas were fair and bright, other times dark and ominous. The sea knows infinite mutability, and can change at a moment's notice. I trusted in my shipmates to protect me from its wrath.

The Atlantic was a large ocean—larger than I had ever dreamed, and for days I wondered if we had lost our course and were destined to roam the seas without ever seeing land again. But eventually the weather began to change, and I realized that we were in new territory. Our destination was close at hand.

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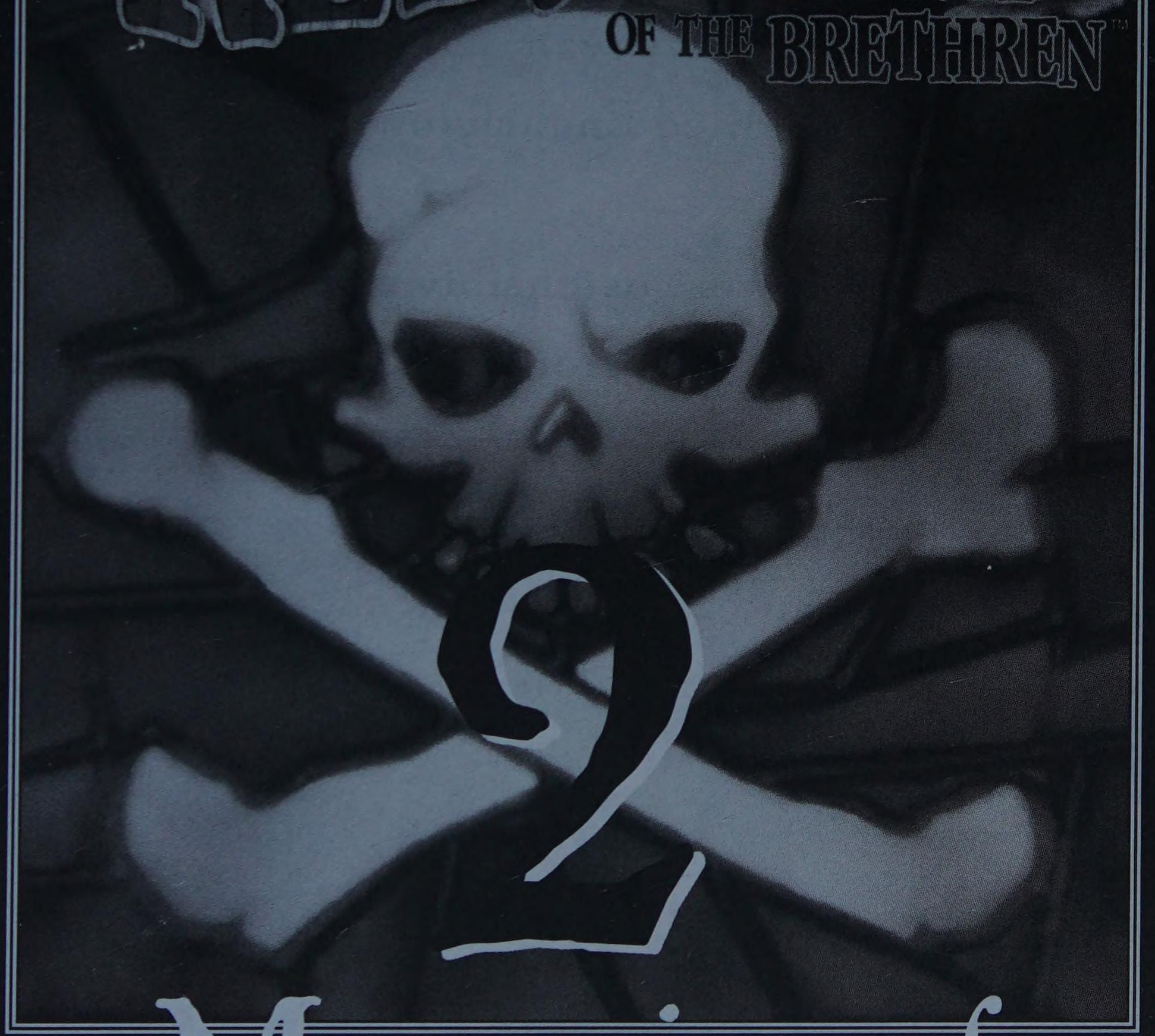
REVENGE OF THE BRETHREN™



Memoirs of Nicholas Dove

Part II: Port Royal and Beyond

Eventually, our long ocean voyage was near an end. We had sailed across the stormy Atlantic and entered the warm gulf waters of the Caribbean. Our destination was Port Royal, a fortified English town on the island of Jamaica.

Though we were ostensibly working in the service of the crown, terrorizing England's enemies and assisting her noble cause, not everyone viewed us as heroes. Pirates were tolerated but not trusted at Port Royal, and Captain Justice warned us to watch ourselves lest we fall into the hands of the local jailer.

Arrival

Upon arrival at Port Royal, we all disembarked and prepared to set out on our own affairs. Lyle promptly ambled off to visit a woman (according to his boasts, he kept one in every port). Captain Justice stood at the ready near our ship. He was reluctant to engage in conversation, though he did spare a moment to hand me a fine gold watch, so that I wouldn't miss the ship's departure the next morning.

Bone skulked around near the ship, presumably up to no good. I decided not to stay around long enough to find out what it was, but instead, set off to explore the town.

Fig. 2-01. Bone was up to no good.

Port Royal was tiny compared with London, Paris, or any number of great cities. Still, to a young man accustomed only to the close confines of Lizard Point, it seemed vast and limitless. Shops and businesses lined the streets—most were closed due to the late hour, but they were impressive nonetheless.

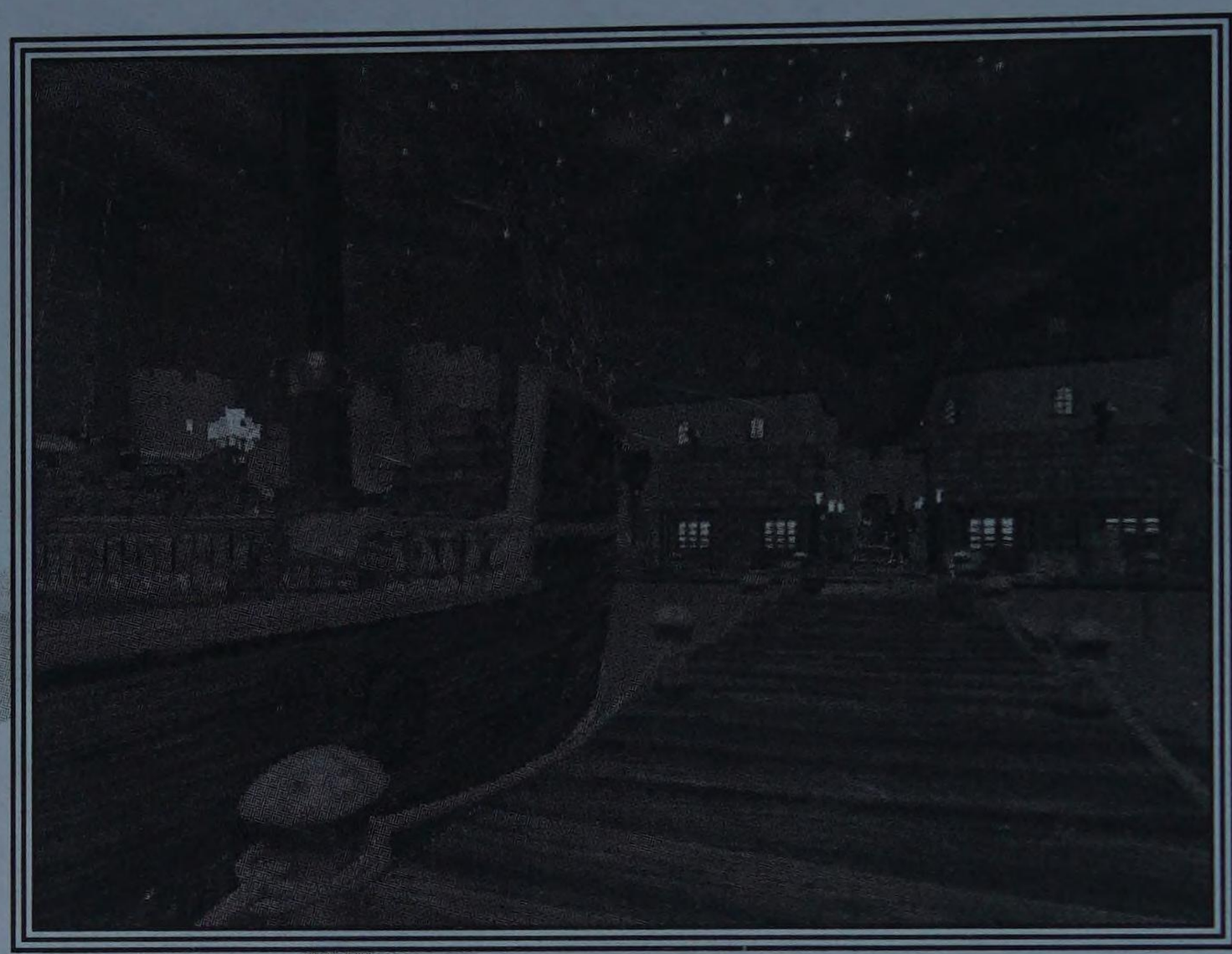
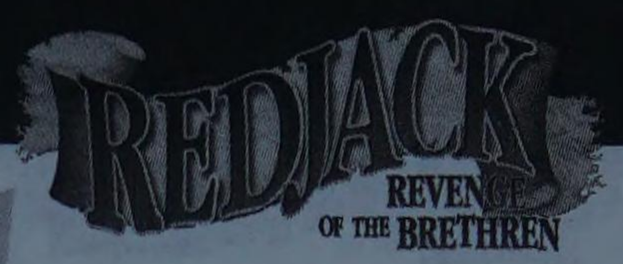


Fig. 2-02.
Port Royal was the largest town that I had ever seen.

The town plaza was perhaps the best indication of Port Royal's fears and preoccupations. Beside the giant cross that dominated the plaza was an equally prominent Executioner's Platform, and next to that a jail, and along a sea wall were perched a number of cannons. Clearly this was a town that lived in fear of criminals; the mayor had decided that the best means to prevent further crime was to make a great show of executions and to display their cannons prominently.

Port Royal's preoccupation with defense became all the more clear as I continued to walk the streets; it seemed that the town swarmed with guardsmen, such that I could hardly walk a pace without another guard appearing from behind a corner or through an alley. I vowed to avoid any behavior that might bring the attention of these guardsmen, for I suspected that justice at Port Royal was practically nonexistent.



The Fortuneteller

Eventually I stumbled upon the lair of a fortuneteller: Erzulie, a woman that Cross had told me of while we sailed the Atlantic. His remarks were cryptic, but he seemed to think she had the power to see the future, and perhaps to alter the present as well. At a loss for other diversions, I stepped into the shop.

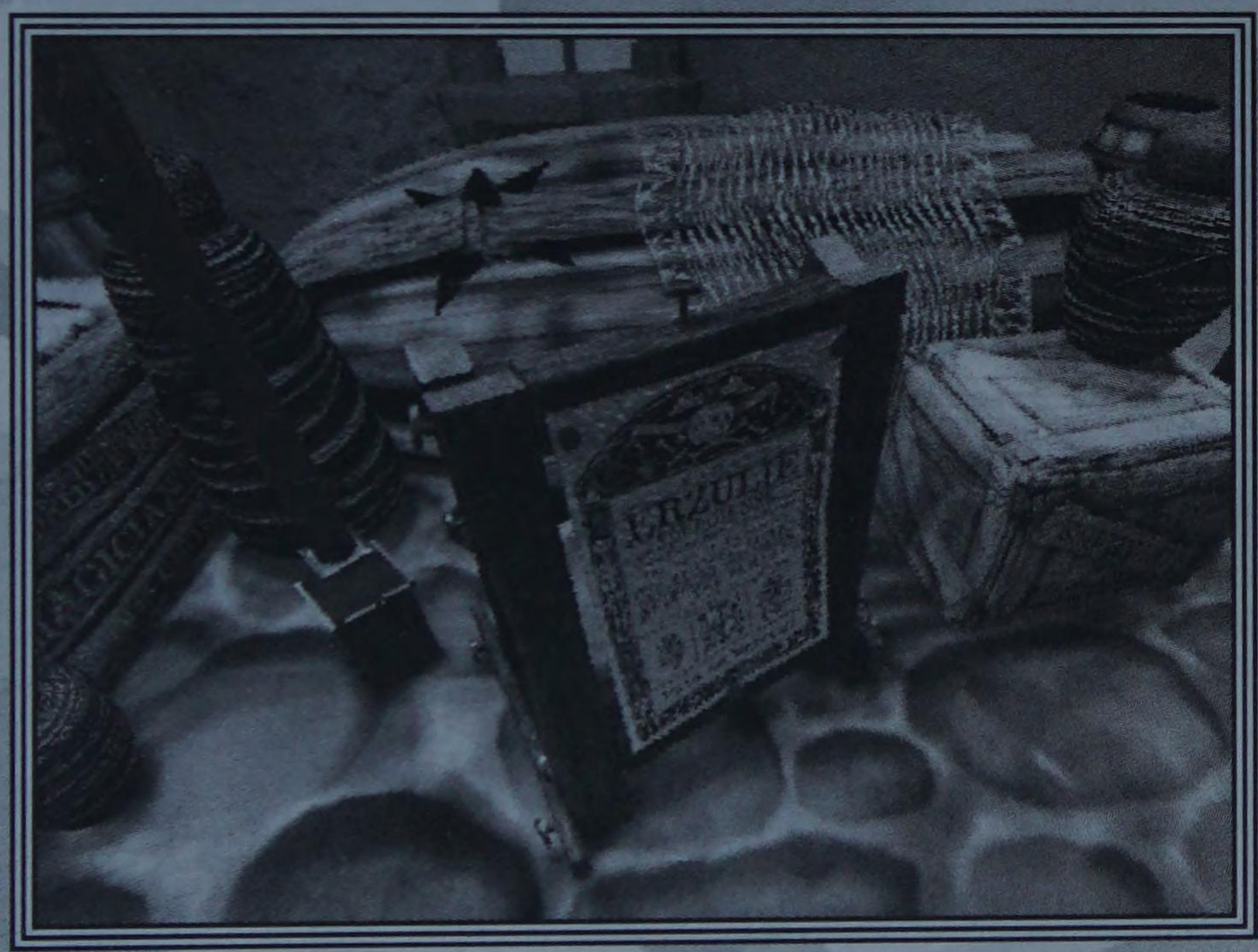


Fig. 2-03.
A placard marked the fortuneteller's shop.

It soon became clear that Erzulie was not a pretender; she was able to foresee the future, and impart some of her visions onto me. I saw a brief but horrific image of Lizard Point being sacked by Spaniards.

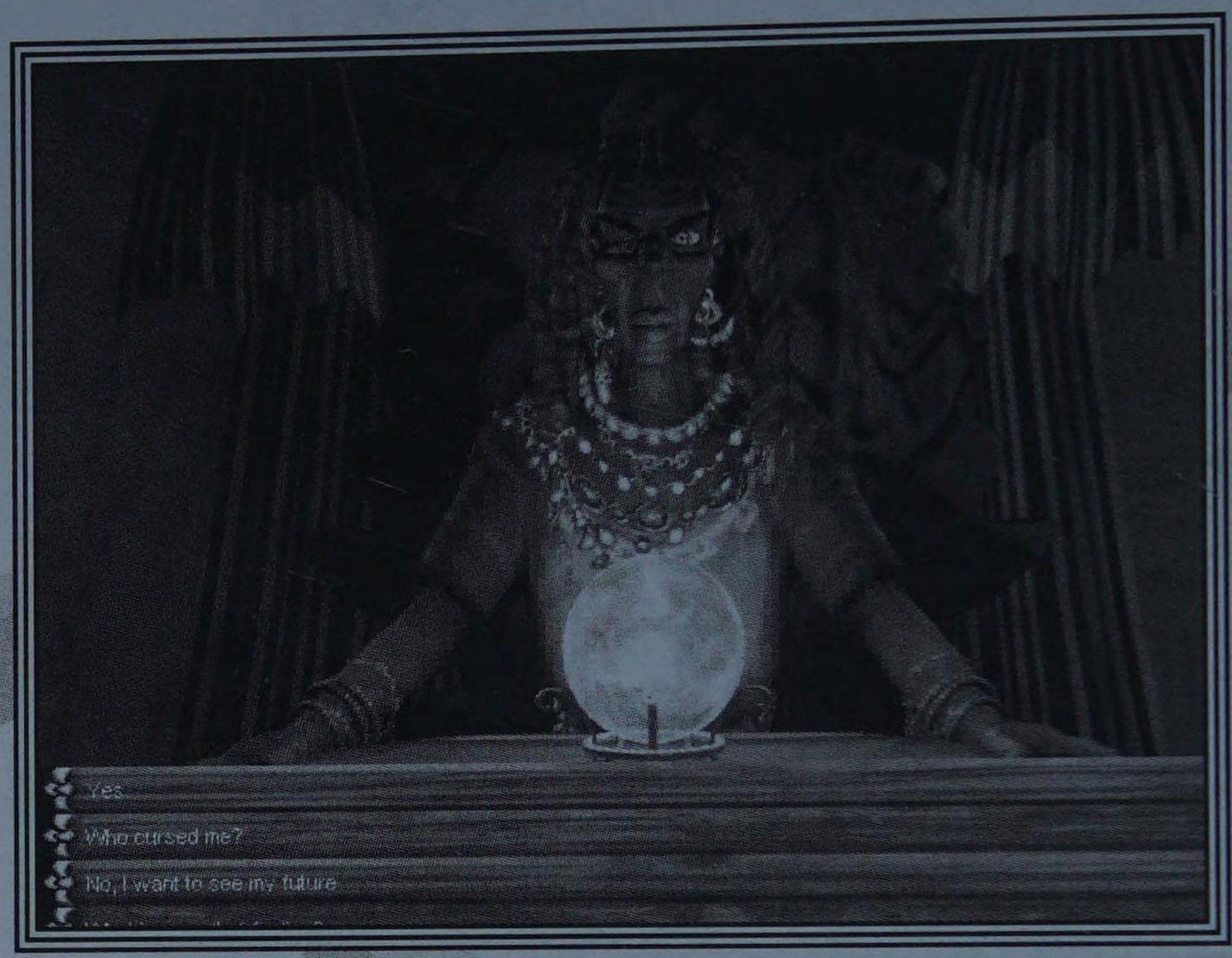


Fig. 2-04.
Erzulie was bizarre in appearance, but her words rang true.

Fig. 2-05.
I saw a vision of Lizard Point in flames.

I also asked Erzulie about RedJack, and my connection to him and the Brethren. Her answers would later prove to be laden with meaning, but at the time I found myself struggling to understand. Before I could seek clarification, though, she bestowed a pair of strange vials upon me and was gone.

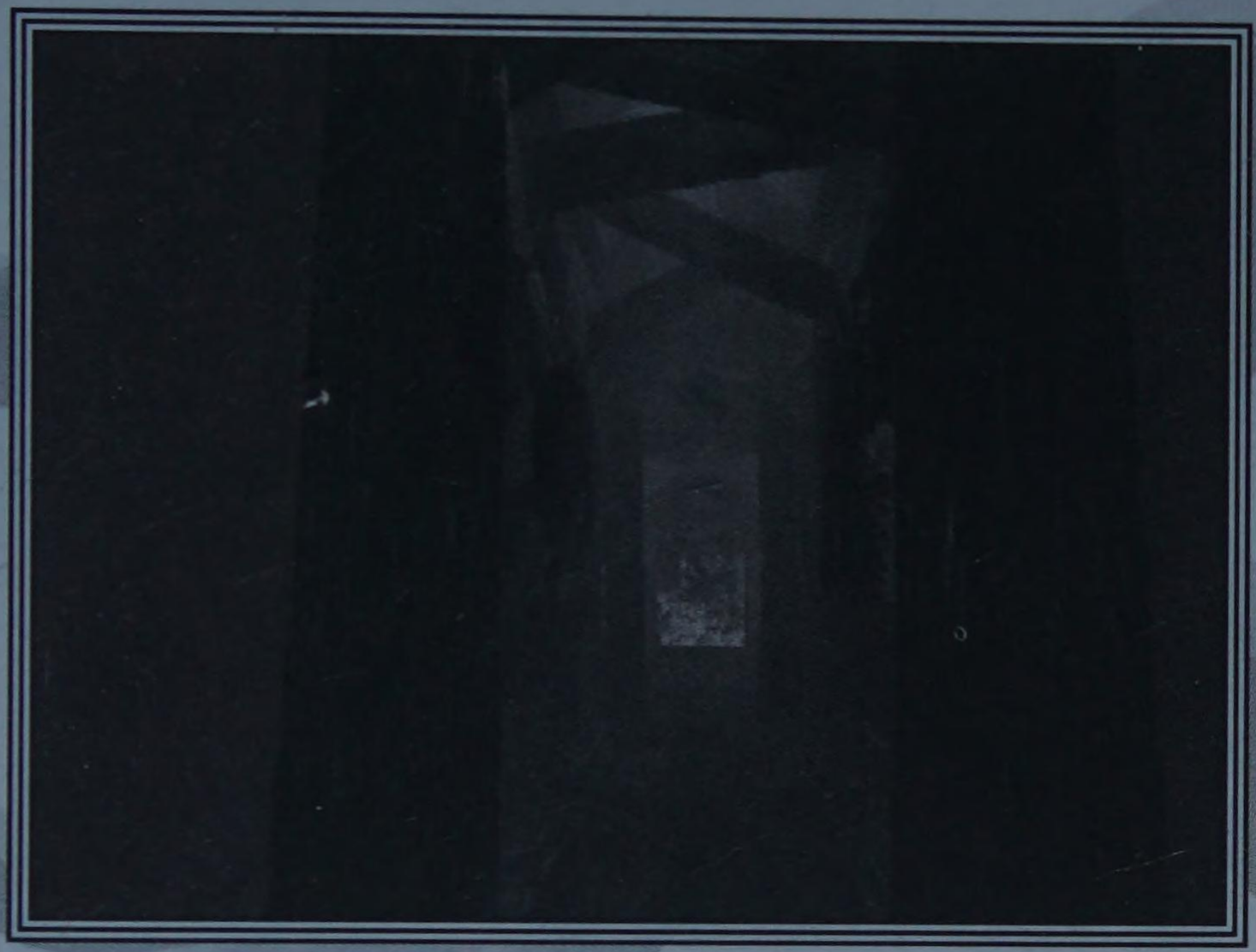


Fig. 2-06.
The shop lay empty.

Standing alone in her shop, I pondered the strange turn my life had taken. Several months ago I never would have foreseen myself in such a strange locale, my destiny intertwined with that of a long-dead pirate.

I strode back outside, only half-seeing my surroundings as my mind worked furiously to understand my predicament. A figure loomed in the darkness; I blinked, and was surprised to see Captain Justice. He looked no less startled to see me.

He began to explain his business, but as he spoke a whisper of movement sounded from the darkness. Two forms dropped from above, and Justice pushed me into a refuse-strewn corner in a noble effort to save me. The forms resolved into black-cloaked assassins, of the sort I had previously encountered on Lizard Point. I watched in horror from atop a pile of rubbish as they stabbed Captain Justice in the back and severed his arm with fiendish glee.

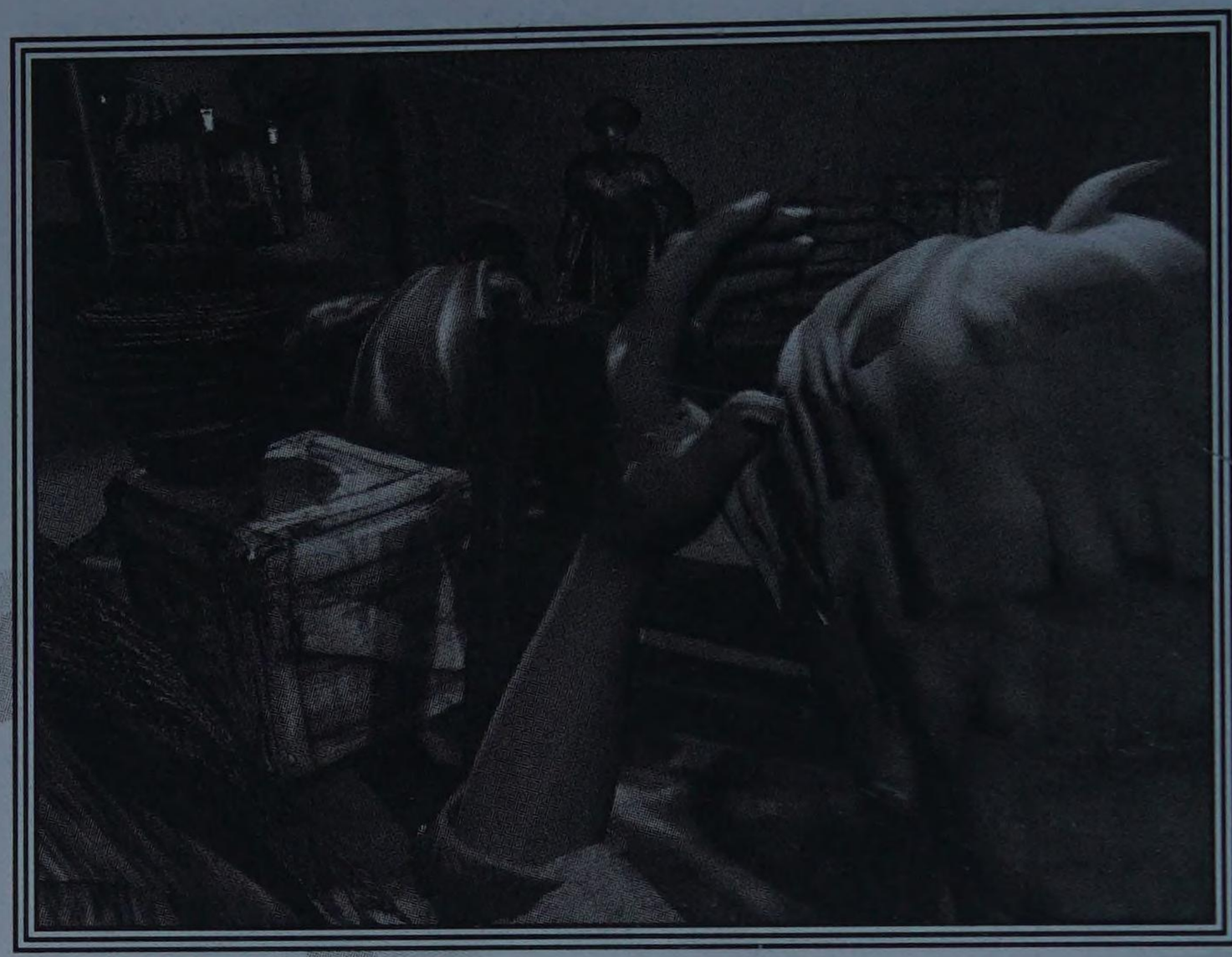


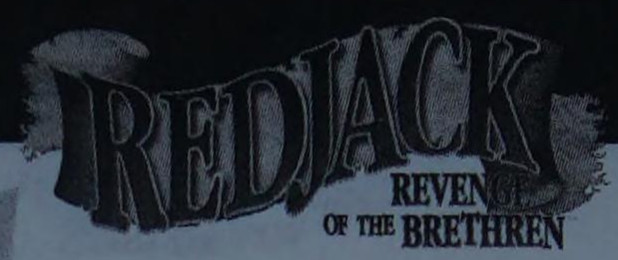
Fig. 2-07.
I watched in horror as the assassins killed Captain Justice.

At this moment a bit of debris crackled beneath me, drawing the assassins' attention. I had no choice but to fight.

Fortunately for me the assassins attacked singly instead of simultaneously, perhaps due to overconfidence, or perhaps because of some strange code of honor. Whatever the reason, I found myself in a fight that, if not fair, was at least winnable.

The first assassin displayed a sword, and he employed a fighting style that was familiar to me after Lyle's training. Eventually I dispatched him, and the second assassin approached. This fellow attacked with twin daggers, and I found his fighting style perplexing. He seemed to attack effortlessly, disguising his attacks so that I could not react in time to block them. Eventually I managed to beat him as well, though to do so I had to make use of the healing potions recently gifted to me by the fortuneteller.

Both my opponents vanished into thin air when I vanquished them, so that when the altercation was done I stood alone beside Captain Justice's lifeless body.



It was then that the city guard arrived, accompanied by Port Royal's jailer. They asked questions to which I could not provide satisfactory answers, and in short order I was accused of murder.

Fig. 2-08.
I was led off to jail.

Imprisoned

The very jail I had inspected earlier was now my temporary home. A disconsolate Spaniard occupied the cell beside me; the jailer prowled the space outside, apparently waiting for any opportunity to gloat about my capture.

It was clear that truth would not be served under Port Royal's system of frontier justice, and I realized that I would need to take matters into my own hands. To that end, I began to look for some means of escape.

Presently, Anne appeared at the window. I had hoped that she would offer me a pistol, or perhaps some other tool that would

aid in my escape, but instead she offered me a bottle of rum. However, it was with the aid of that rum that I escaped, for I tricked the jailer into confiscating and drinking it, and I escaped while he lay sleeping.

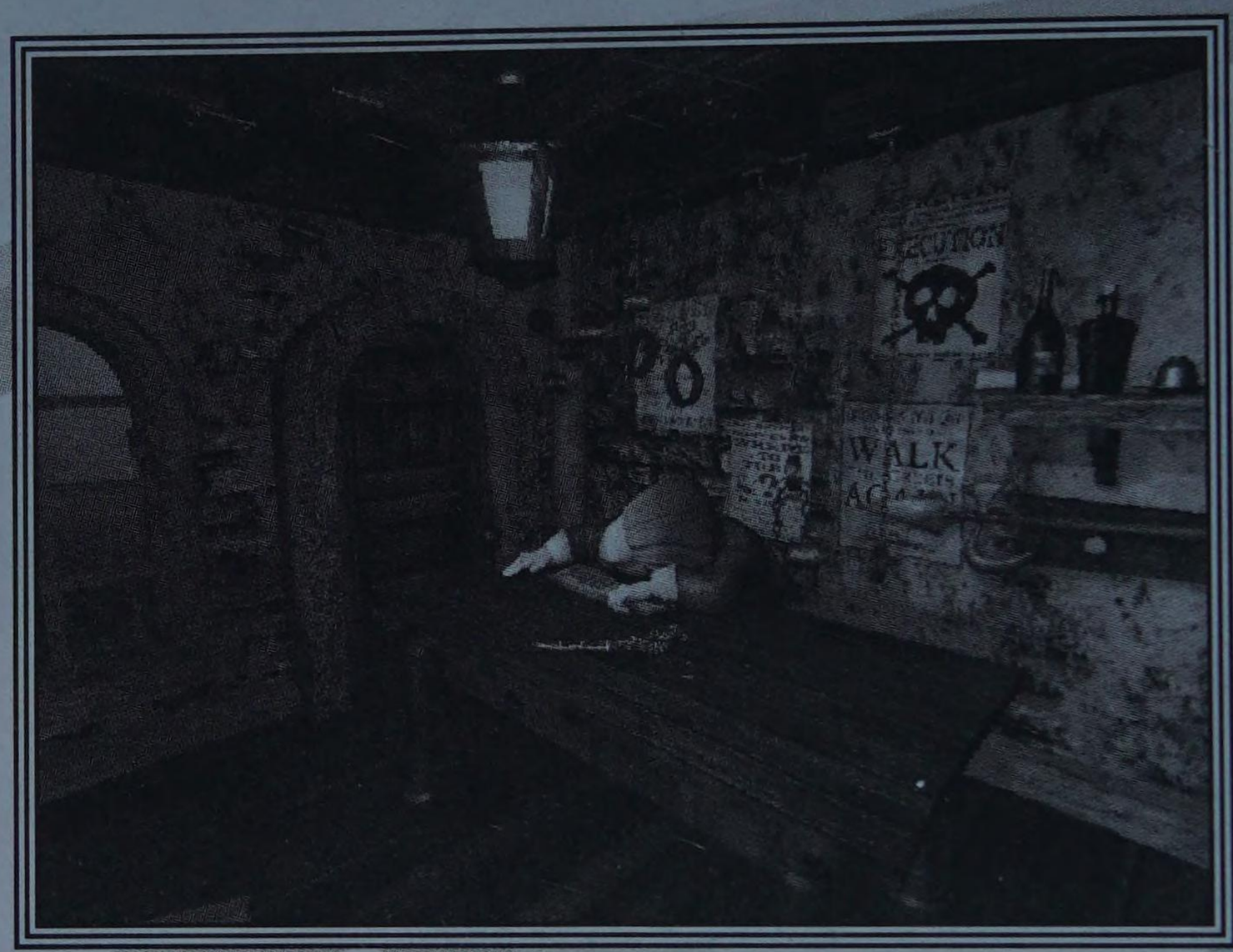


Fig. 2-09.
The jailer fell asleep after drinking my rum.

The Spaniard begged to be set free as well, so I allowed him to accompany me. Together we tested the front door of the jail and sneaked out into the open. But after a moment or two the guards patrolling the area outside caught sight of us, and musket shots rang out in the plaza. The Spaniard fell dead at my feet, and I was on my own.

I doubt the reader will believe me if I relate the sheer number of guardsmen I felled that night with my trusty pistol and sword. Suffice it to say that the odds were formidable, but in the end I dispatched all the guards near the jail.

After clearing a path to the ship, I was glad to see my comrades awaiting my arrival. As I turned to head for the ship, Bone knocked me unconscious with a right jab that had me seeing stars.

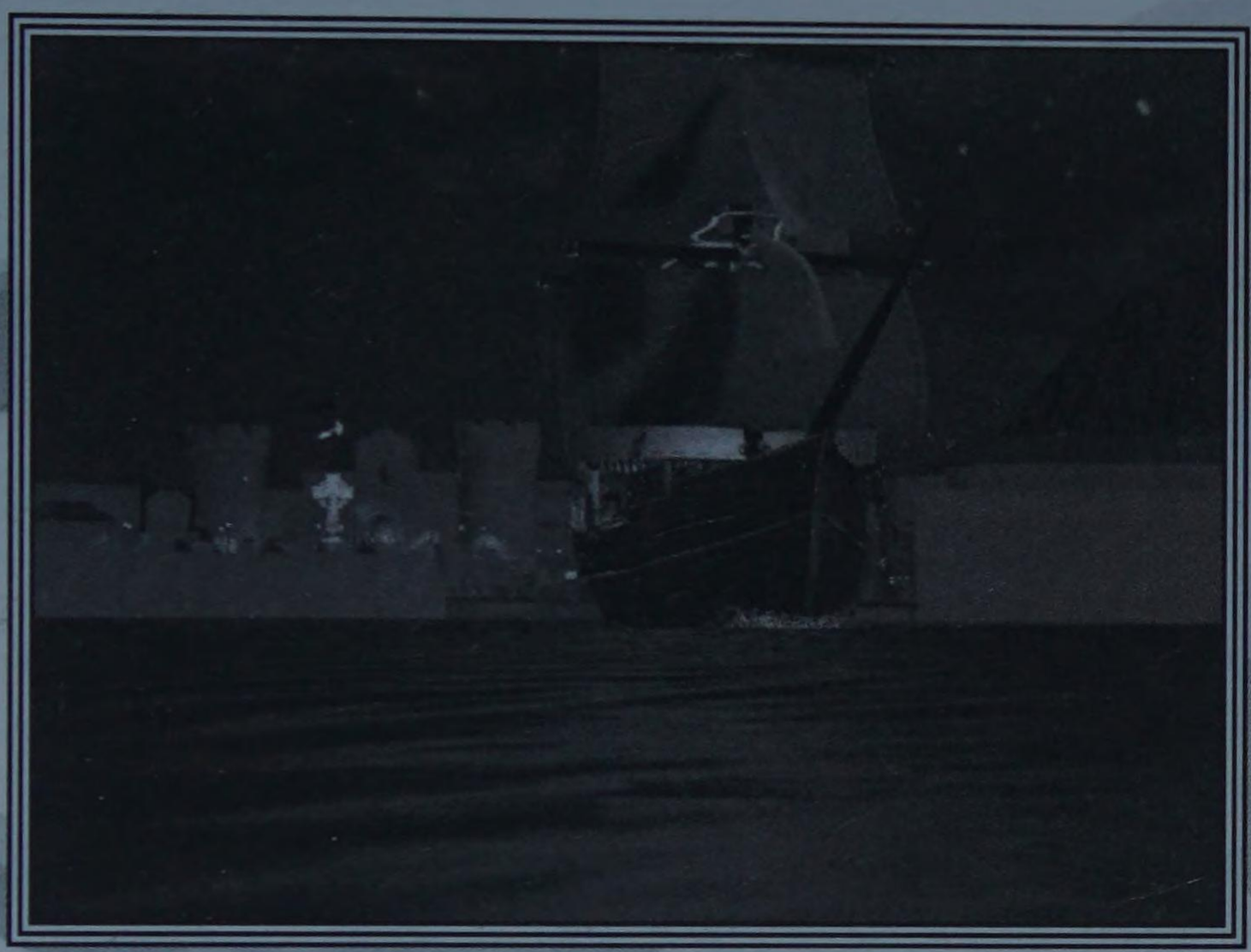


Fig. 2-10.
We set sail from Port Royal, with me as a prisoner.

The Trial

I awoke to find myself lashed to the mainsail. Upon realizing I was awake, Bone began to officiate a mock trial. It soon became clear that he had seized control in the absence of Captain Justice, and now was captain of the ship.

Bone accused me of killing Captain Justice, and as there were no witnesses to the assassins' attack, there were none to refute him. Anne rushed to my defense, but Bone countered: He had seen through her disguise, and the pirate's articles forbid women from joining the crew.

In the end, the only thing that saved us was a plea for leniency from both Lyle and Cross. Anne and I were forced to walk the plank. Marooned, we managed to use the water currents and swim to a desert island.

RedJack's Island

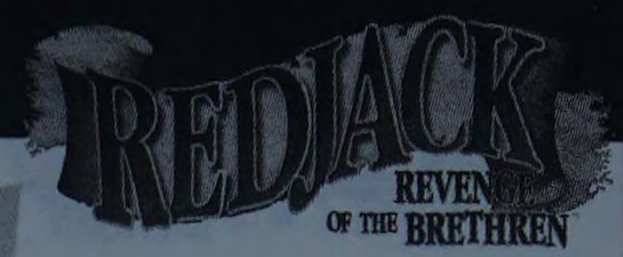
After swimming to shore, it soon became clear that the island had at one time been inhabited. A crate left behind by a curio-seeker contained stone tablets from some long-vanished race, as well as a strange artifact and a letter.

Despite these signs of past civilization our spirits were low. Our chances of escaping the island unaided seemed slim, as even if we did manage to find a human outpost we had no gold to buy passage home.

The island was clearly divided into high and low ground. A ramp cut into the side of a bluff wound up to a locked door. In the other direction, a patch of jungle awaited. We chose to explore the jungle.

Fig. 2-11.
We explored the island's jungle.

Eventually we came upon a bridge leading to the great stone facade of an ancient temple. The bridge was trapped with primitive but deadly poison darts; after manipulating a stone column at the foot of the bridge we were able to cross without incident.



On the other side of the bridge, the entrance to the temple was fancifully carved into the likeness of a great fanged mouth. The mouth was closed, and no amount of effort seemed likely to budge it.

Fig. 2-12.
We needed to solve a puzzle before the mouth would open.

The primitive folk who built the temple were apparently fascinated with cleverness and trickery, as entrance to the temple was gained not through the use of a key, but through the solution of an exceedingly complex puzzle involving two pillars and a number of colored gems. It soon became clear that the object of the puzzle was to match the pattern of colored gems found on a pillar overlooking the bridge, but the execution of the puzzle proved much more difficult than the theory.

Eventually the puzzle was solved, and I proceeded inside the temple alone. Anne, meanwhile, decided to explore other parts of the island.

The Temple

Having just solved the difficult gem puzzle, I was not pleased at what I saw when I entered the temple: a cavern covered in flaming lava, with the occasional solid rock peeking out from the inferno below. The spacing of the rocks was such that I knew this to be another test or challenge. Apparently the temple's builders disapproved of intruders.

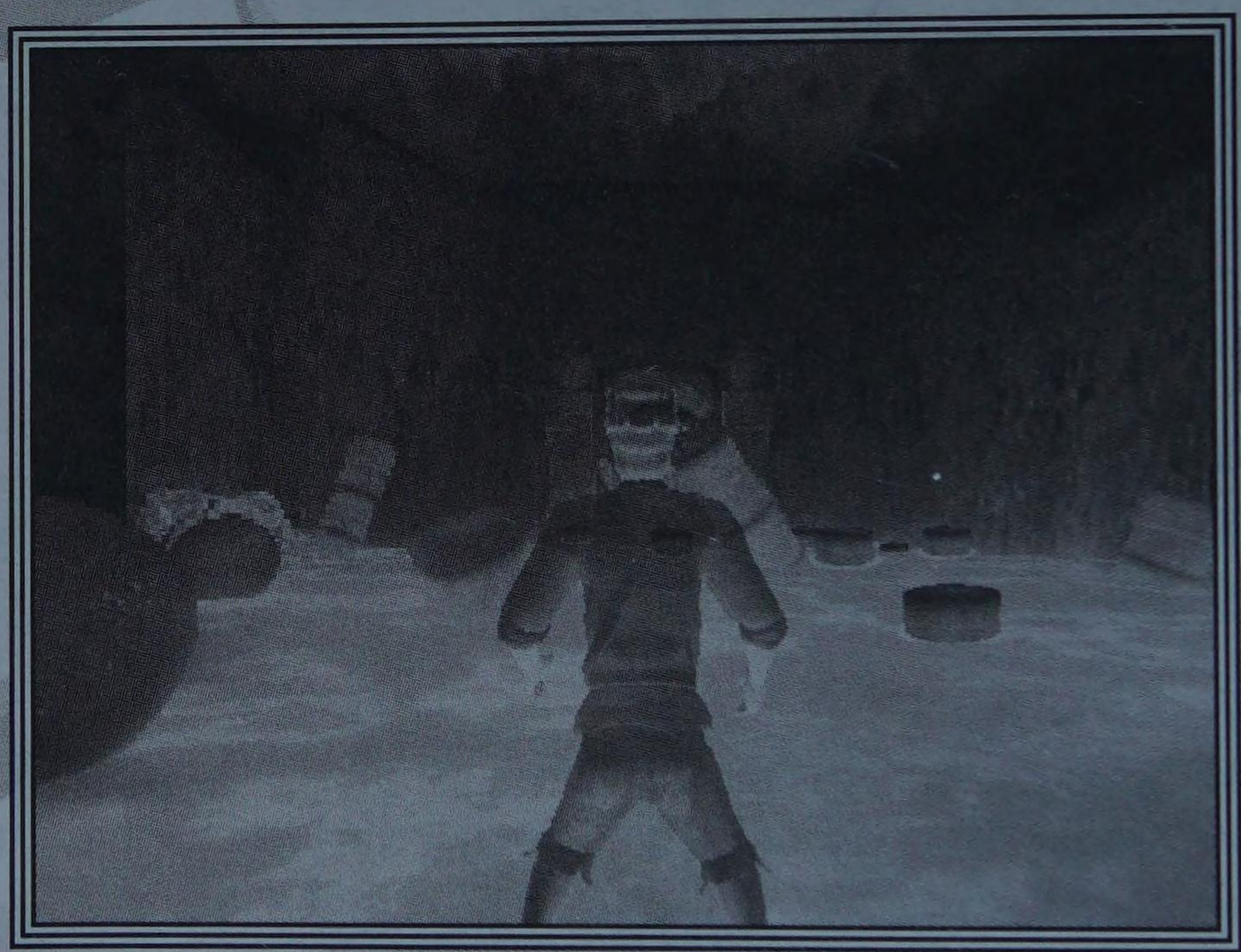


Fig. 2-13.
Leaping across the lava was hardly an easy endeavor.

Crossing the lava proved to be an exceptionally tricky affair, requiring both skill and careful consideration. Certain rocks bobbed up and down, and were prone to sinking a moment after I had jumped onto them. Others were perfectly solid. The key was to leap madly from rock to rock until I located a safe spot, then to survey the blistering lava until I could determine a path to the next solid outcropping.

Apparently luck was on my side, for eventually I made it across. Wiping the sweat from my brow, I thankfully left the lava behind and proceeded into a junction room. Two doors were closed, but a third was open. I was compelled, therefore, to take the latter.

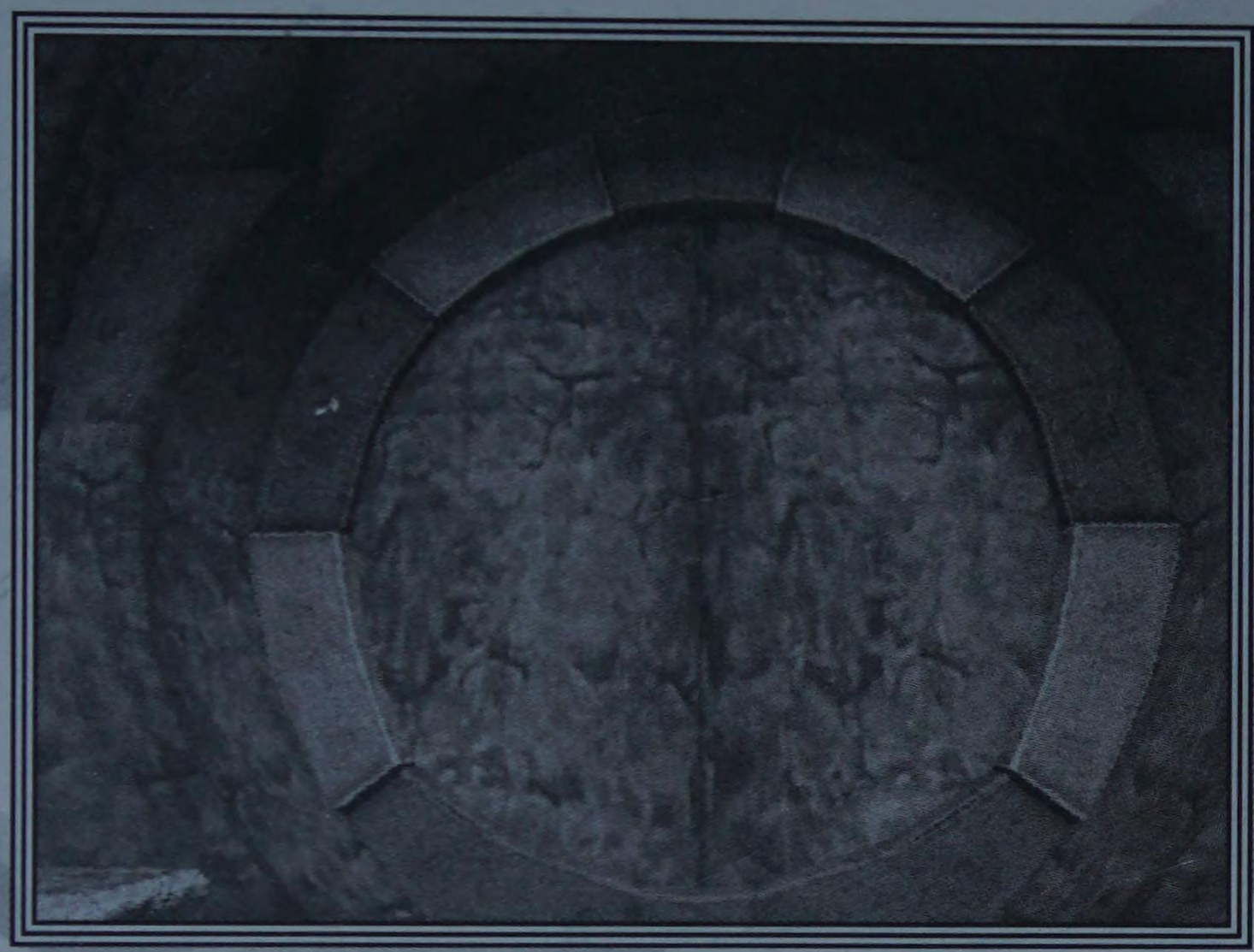


Fig. 2-14.
Two doors were closed.

Just as I had been discouraged to find the lava in the temple's main room, imagine my displeasure to find myself in a hallway filled with shooting flames. A lever was barely visible at the end of the hall, so my mission was clear, though I loathed the prospect of eluding the lava only to be blackened by the gouts of flame leaping from this hallway's walls.

Again I managed, perhaps through skill, perhaps through luck, to traverse the fiery obstacles. Upon reaching the end of the hallway I threw the lever, and was immensely grateful to see that the flames had died behind me. I returned back the way I had come.

The lever had not only quelled the flames, but had opened another portal at the junction room. I took it, as it was the only path that I had not yet explored.

After the fiery threats and difficult puzzles I had just survived, I half expected to find some sort of burning peril in this next room. But this was not the case. Instead, I found myself confronted with a yawning black pit, and a swinging chain above it that was the only way to cross.

By this time I was resigned to any number of dangerous feats; it was clear that they were necessary if I planned to make it all the way through the temple. Thus, I waited for the chain to swing to an advantageous spot, and grabbed hold. It carried me clear across the pit, and I let go on the other side.

Fig. 2-15. Ahead was an alcove with a skeleton ensconced in it.

Now I found myself in an alcove with a fearsome companion: A lifeless skeleton seated in a throne of sorts, holding a magnificent scepter. Thinking that the scepter must have some intrinsic value, I reached for it.

Fool that I was, I had failed to apply logic to the situation. After being forced to leap across a great room filled with lava and dance through dozens of shooting flames, why should I expect this room to be any less challenging? The previously immobile skeleton sprang to life as I grabbed the scepter, and I found myself in a deadly fight.

The skeleton wielded a sword and was immensely skilled; it attacked with sudden fury, blocked with remarkable skill, and in short order had placed me in a losing position. At this point I realized that my life was probably forfeit; I attacked with a last

furious effort and in the process cut a huge hanging vine. This caused a chain reaction, and a great slab of stone dropped down from the ceiling. It was all I could do to get out of the way; the skeleton was not so lucky, and was knocked into the gaping pit I had only moments before crossed.

I grabbed the scepter and swung back across the pit in all haste, taking extreme care not to fall into the gaping void that might or might not contain a still-animated skeleton.

Back at the junction room, I was glad to see that the final portal had opened. I ran up the stairs in the corridor beyond, and was glad to find a view of the island at the top. I had emerged on the large bluff that dominated the island, and Anne had somehow managed to find her way up there as well.

Fig. 2-16. Anne had found her way to the top of the bluff, too.

On the Bluff

The bluff was large and expansive, and took a while to explore. A number of interesting structures presented themselves, including a run-down shelter with a locked chest inside.

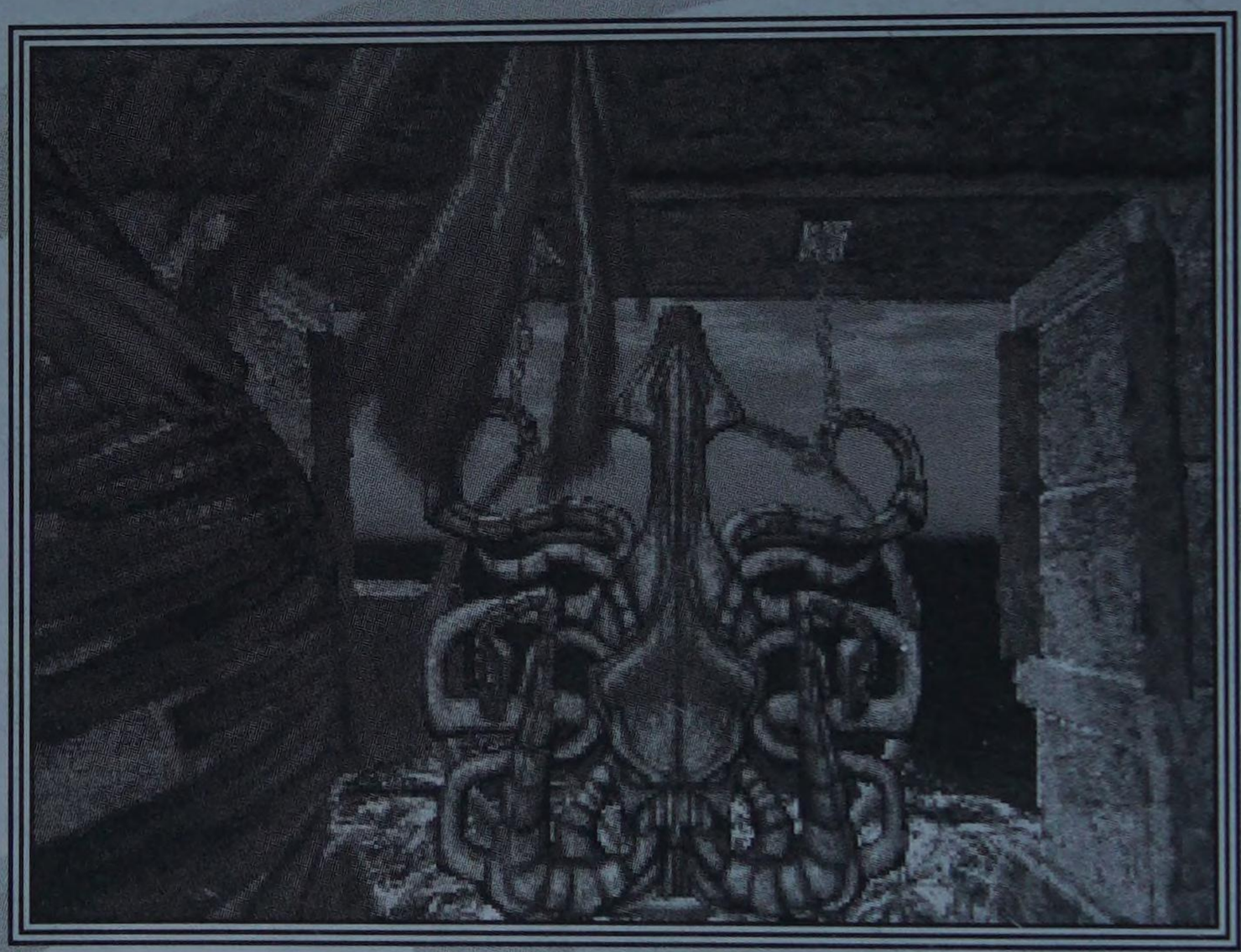
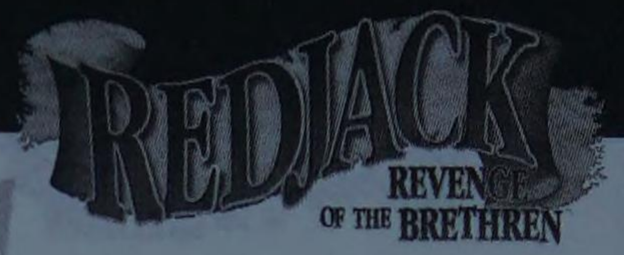


Fig. 2-17.
This gong in the shape of a Kraken was one of several things I found atop the bluff.

Eventually I found myself wandering out on a series of stone ledges that bordered the sea. At the very end of the point sat a skeleton in pirate garb. Fearing another episode like the one in the temple, I hesitated to approach—but then I realized that I must be looking at RedJack himself.

Something glittered beneath the skeleton's once-elegant coat. I brushed it aside to reveal a key, and the key triggered a strange vision. I found myself onboard a spectral pirate ship in the company of RedJack. He spoke to me of Anne, and to my surprise I learned that she was his daughter. He also spoke of the upcoming reunion of the Brethren, and told me that I was the one who must discover the traitor who'd killed him. A tattoo like those worn



by the Brethren magically inscribed itself upon my arm, and then the vision became indistinct.

Fig. 2-18.
RedJack spoke to me in a vision.

I awoke to find Anne standing above me, and the skeleton in the same place it was before. I shook my head and sat up, then caught a glance of something unfamiliar. The tattoo from the vision remained on my arm. There was no way to discount it; it was not a dream.

The key from RedJack's coat opened the chest that had foiled me earlier. Inside was a journal detailing RedJack's stay on the island, which I read from cover to cover.

When I had stopped reading I glanced up and noted that the sun was low in the sky. There was nothing more to do on the bluff, so I returned to the temple and made my way back through it, to the beach where Anne and I had originally washed up.

Fig. 2-19.
The tattoo from the vision remained.

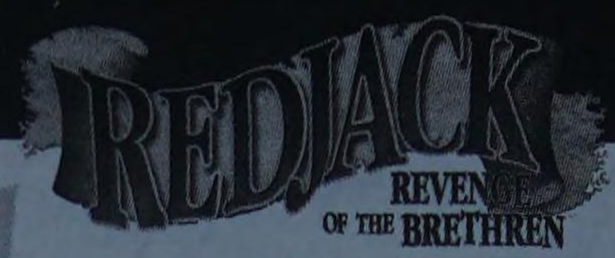
Rockfish

The only part of the island left to explore lay behind the locked door on the stone walkway. I approached this walkway again with Anne in tow, hoping that something I had learned or obtained in my previous exploration would help me solve the problem. Fortunately for me, I was correct; the scepter taken from the skeleton in the temple was instrumental in opening the door.

Beyond, a stairway led down into a low chamber with elaborate frescoes and a locked door. A second stairway led up to a balcony overlooking the sea, with a great ornamental horn at the center.

At first these new surroundings seemed to offer very little of use, but then I remembered the artifact taken from the crate on the beach. It was in fact the mouthpiece to the great horn. I fitted it to the horn and blew, not knowing what to expect.

Despite not knowing exactly what would happen, the result still awed me. A great sea monster roiled from the depths below



the island, cast its long tentacles over a stone walkway that extended out into the water, and then receded. It suddenly became clear why nobody had ransacked RedJack's treasure; the Kraken, which figured prominently in the artwork of this ancient island, had taken would-be plunderers' ships to a watery grave.

Fig. 2-20.

The Kraken roiled up from the depths. Apparently, the people of the Aztec nation who once lived here worshipped the giant squid and offered human sacrifices on a regular basis.

Stunned by what I had witnessed, I grabbed Anne by the hand. We staggered back downstairs and prepared to return to the beach, when it struck me that a door that was previously shut had mysteriously made its way open. I gazed through the portal and caught a glimpse of the stone walkway the Kraken had just embraced. Unwilling to venture too far in case the Kraken reappeared, I contented myself to grab a torch cast idly upon the walkway, then depart.

We had now explored the entire island, but found no ready means of escape. I was ready to give up when Anne suggested that we light a signal fire. Such a fire would attract attention, be it good or bad. It seemed that any chance was better than none, though, so we started a bonfire upon the beach.

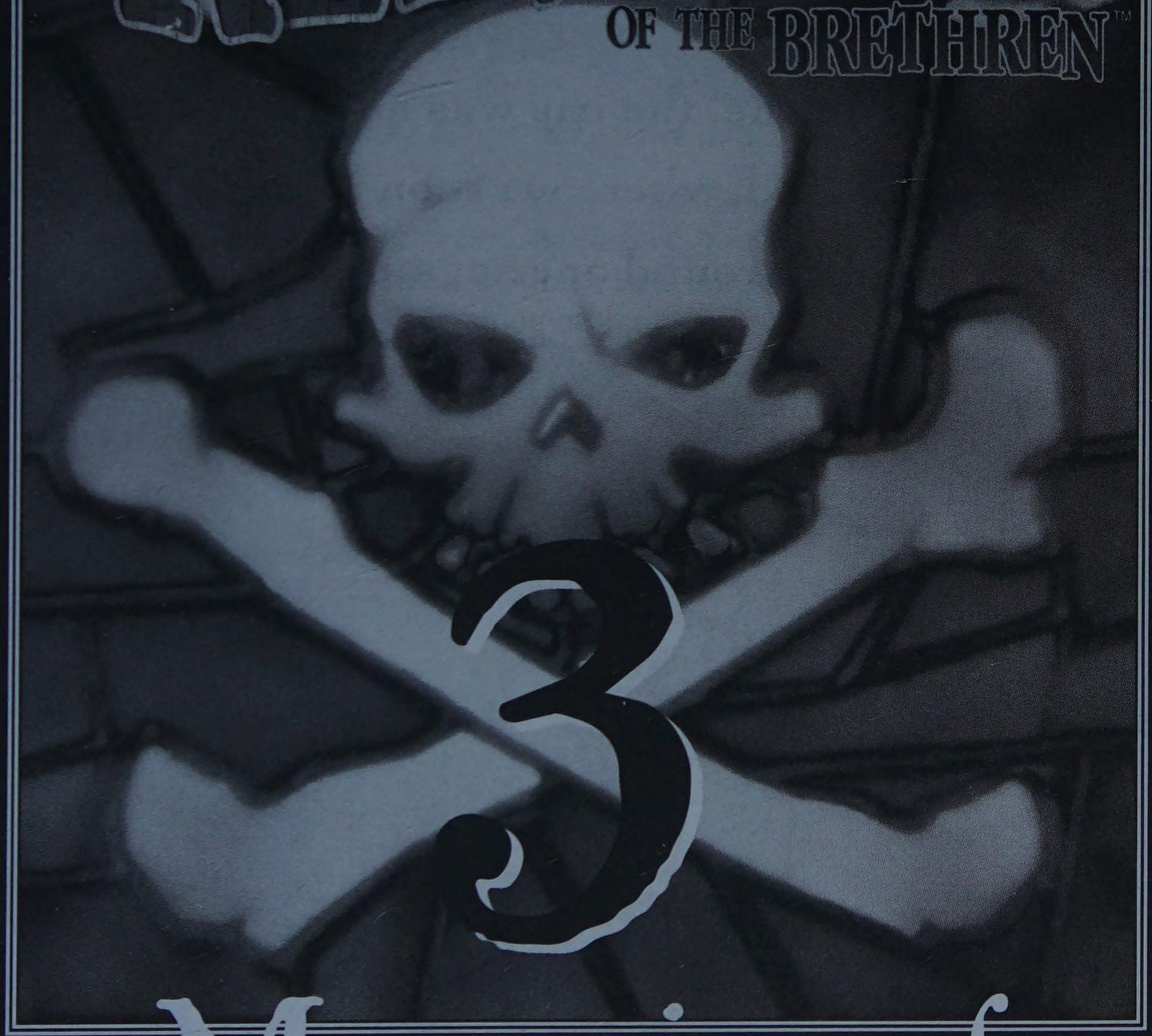
We waited for an hour for a response, straining our eyes to grasp the outline of a sail upon the horizon. Eventually we were rescued, but help didn't arrive from the direction we'd expected. It came in the form of a great floating ship, some sort of strange cross between a sailing ship and a hot air balloon. At the helm was Rockfish, inventor and one of the few remaining Brethren.

Fig. 2-21.
Rockfish's airship presently arrived.

Prima's Official Strategy Guide

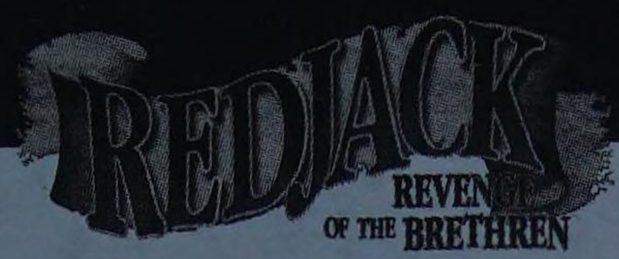
RED JACK

REVENGE OF THE BRETHREN™



Memoirs of Nicholas Dove

Part III: Cartagena and the Return to RedJack's Island



My voyage on the flying ship was both remarkable and unsettling, though I eventually accustomed myself to its silent movement through the air. Fortunately for me, the trip was not long; we traveled to a nearby island, where we soon found ourselves moored to solid ground once again.

Blackbeard's Fortress

Blackbeard occupied the top level of his fortress. As he was the last remaining member of the Brethren that I had yet to meet, it was clear that I should introduce myself at some point—but Rockfish assured me that it was best to wait until the proper time. Blackbeard's moods were reputedly wild and varied, and to meet him at the wrong time would be dangerous, if not fatal.

Thus I occupied myself by scouring the fort's lower two levels. The bottom level was a cargo hold packed with all manner of interesting gear, much of which I did not pretend to recognize. The middle level was a saloon or bar, which was currently occupied by a number of old friends, including Lyle and Cross. Apparently Bone had run the ship afoul of English law, and the crew was now forced to hide until the storm blew over. Bone himself was thankfully nowhere in sight.

Fig. 3-01.
The fort's three levels were traversed by means of a curious lift.

I reacquainted myself with my pirate comrades and explored the bar itself. A stairway led to a long balcony overlooking the bar, and on this balcony was a curious, modified mine cart sitting on tracks that led outside the ship, winding around the hull in serpentine loops. A cannon was mounted upon this cart, and I realized that it was there for the defense of this hidden, fortified island.

Eventually it became clear that Blackbeard was unlikely to surface on his own, and going up to visit him was an equally far-fetched proposition. I decided, therefore, to take matters into my own hands. Rockfish suggested that a drink might put Blackbeard in a better mood, so I mixed one in accordance with a recipe found in RedJack's diary.

After mixing the drink and presenting it to Rockfish, who delivered it to Blackbeard, I was finally able to speak to the man. I told him of my previous adventures, and of the vision in which I received my tattoo. As we spoke, however, I noticed that his attention had begun to wander. After a few moments, he lost consciousness and slumped onto the bar.

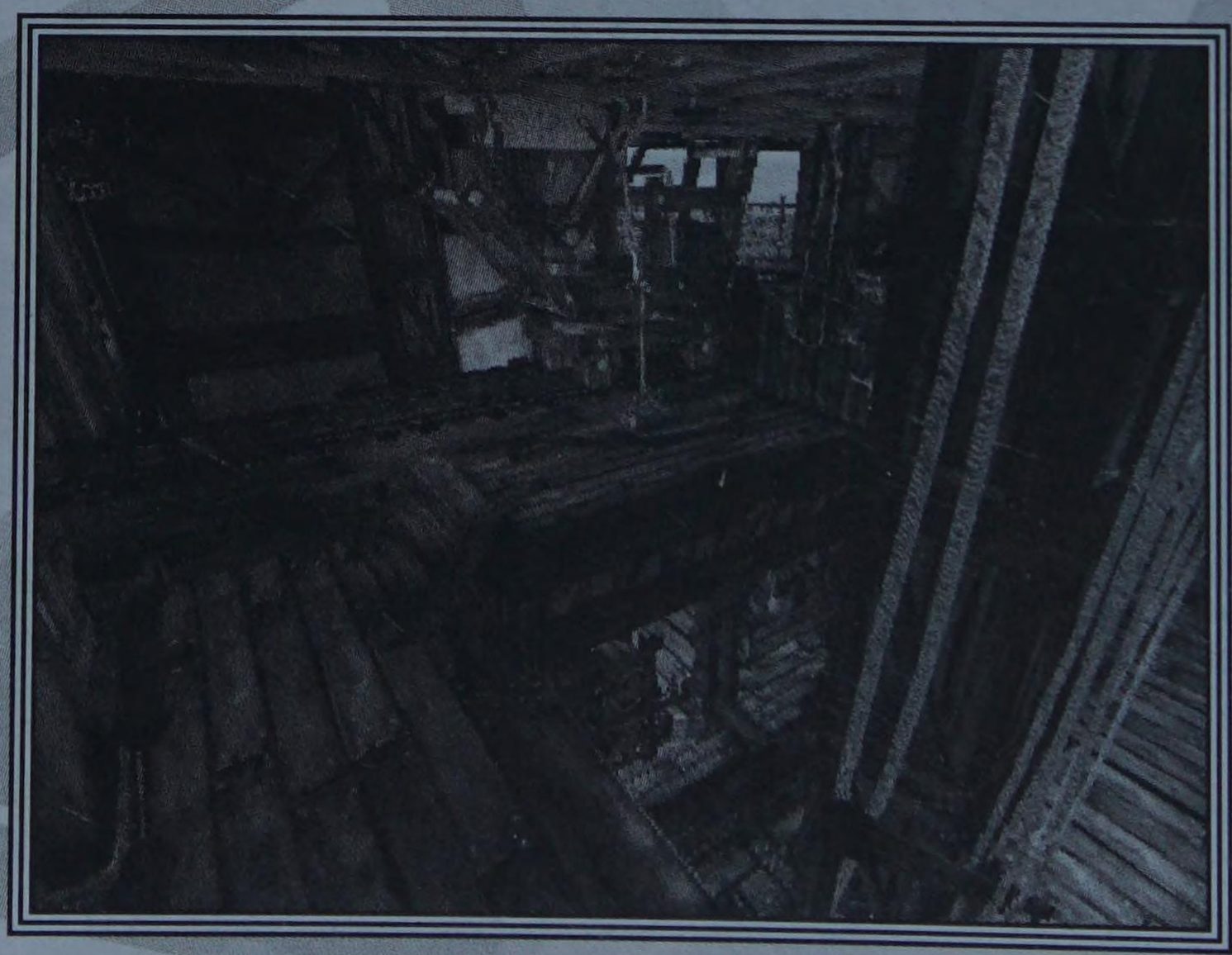


Fig. 3-02.

Overlooking the bar, I noted a mine cart with a cannon mounted on the front.

Fig. 3-03.
After drinking deeply, Blackbeard slumped unconscious onto the bar.

Confused, I looked to the other bar patrons for help, but they too were in various stages of incapacity. Perhaps the rum was poisoned with some sort of sleeping potion. Rockfish, who remained conscious, realized what was happening—a sneak attack by the black-cloaked assassins who had dogged me to this point. He referred to them as the Janizaries.

Realizing that time was of the essence, Rockfish ordered me into the mine cart I had seen previously. I had little knowledge of how to work the mechanism, but within moments I found myself hurtling along the tracks.

Outside, I found that Rockfish's worst fears had been confirmed. A veritable swarm of black-cloaked intruders was making its way up the side of the ship. After a few moments of confusion, however, I found the cart-mounted cannon to be an extremely powerful and maneuverable weapon, and I began gunning the Janizaries down from their lofty perches.

Fig. 3-04. Unbeknownst to us, Bone had signaled the Janizaries.

This went on for quite some time as I slowly worked my way down the ship. Eventually I reached the sandy base of the island where Rockfish's ship was moored, and I finished off the last few attackers who sought to gain entrance.

Flushed with success, I surveyed the terrain as the mine cart slid down toward the sandy beach. It stopped abruptly, pitching me out, and as I looked up I saw the remarkably unpleasant figure of Bone standing above me.

A duel ensued. At one time I might have fallen to Bone, who demonstrated good skills, but I had the advantage of my training with Lyle and my recent duel with the Janizaries in Port Royal. Furthermore, I had an ace up my sleeve—the potent magical elixirs bestowed upon me by Erzulie.

Fig. 3-05.
I jumped into the mine cart and prepared to defend Blackbeard's Fortress.

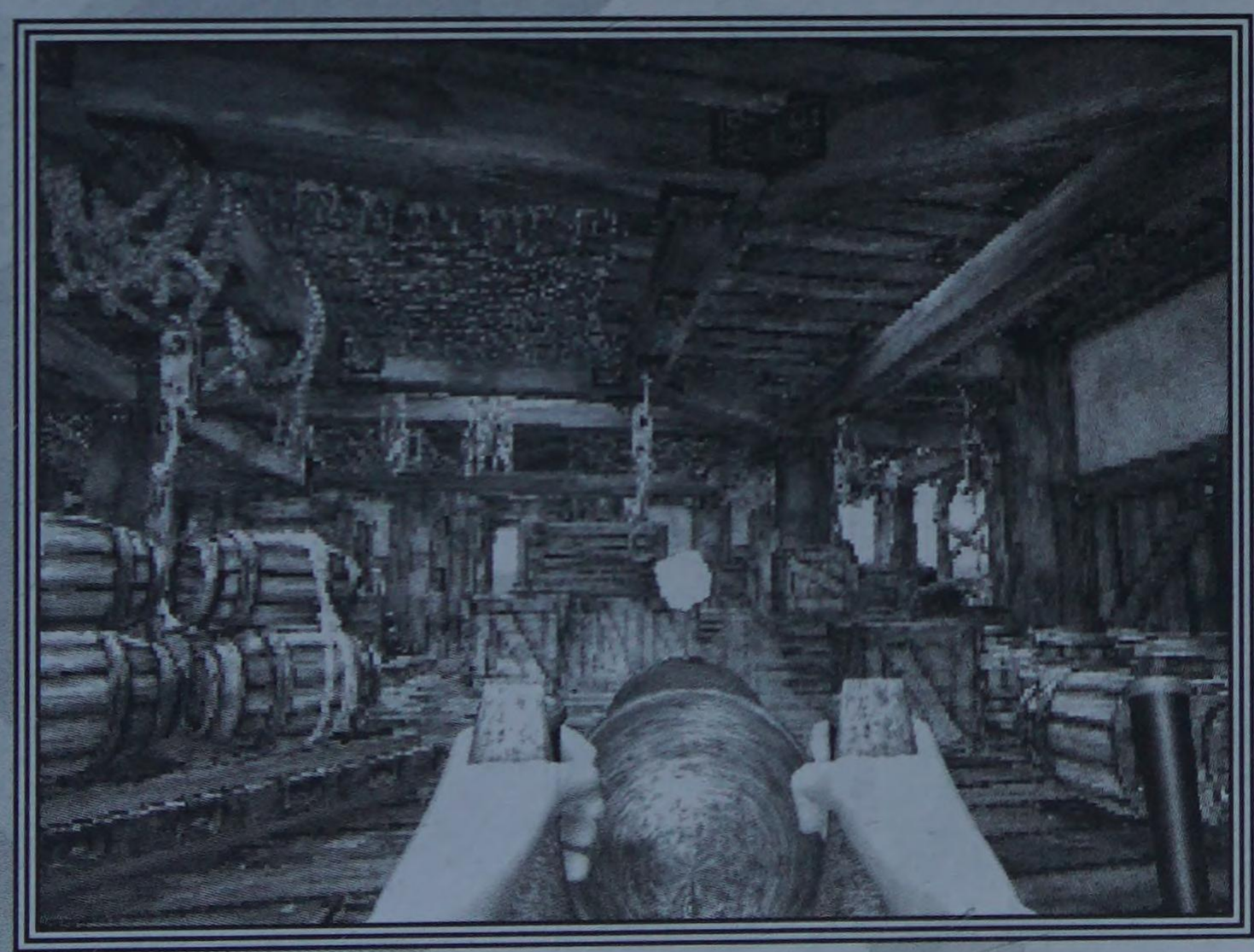


Fig. 3-06.
I gunned down Janizaries with ease.

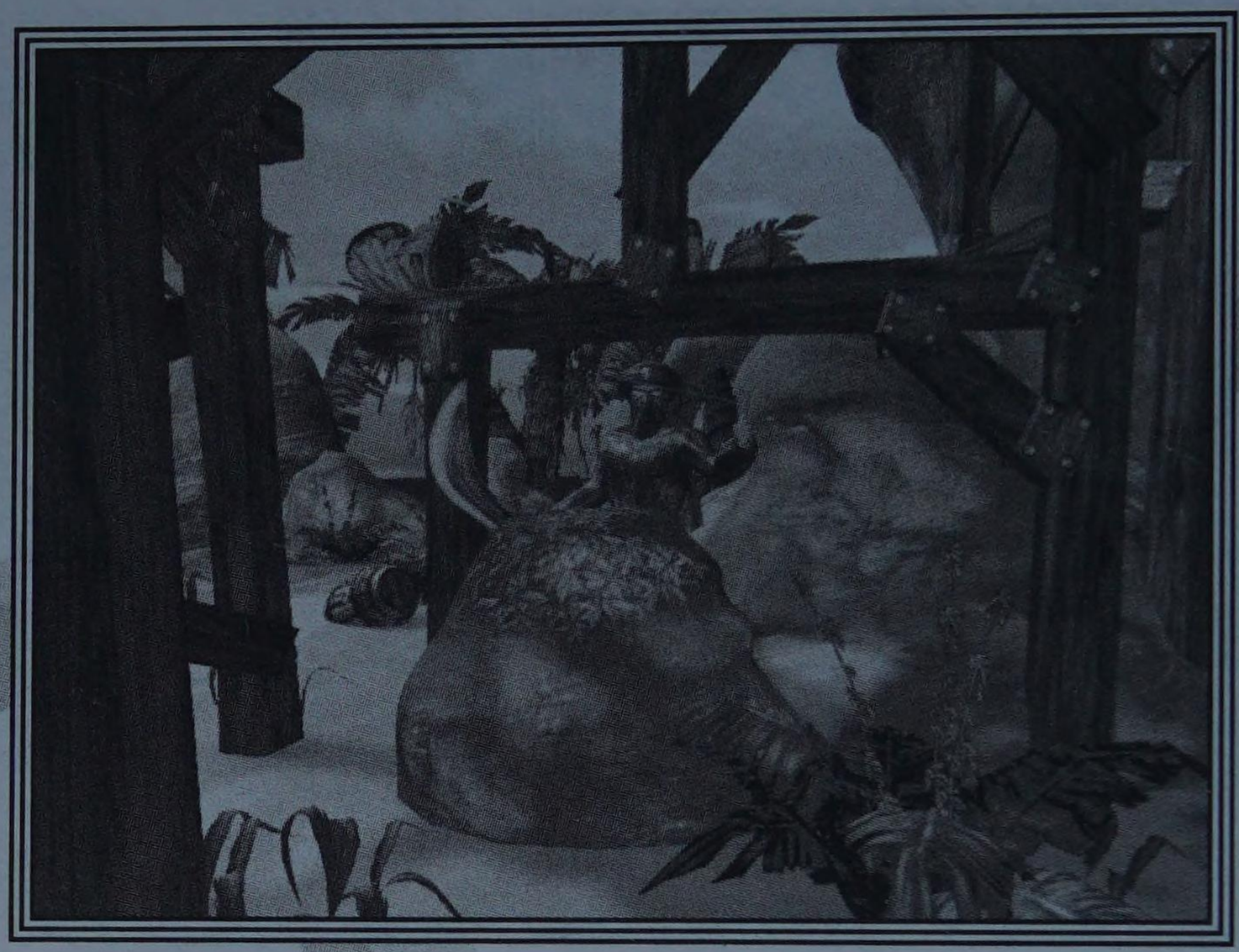


Fig. 3-07.
The last few Janizaries were at ground level.

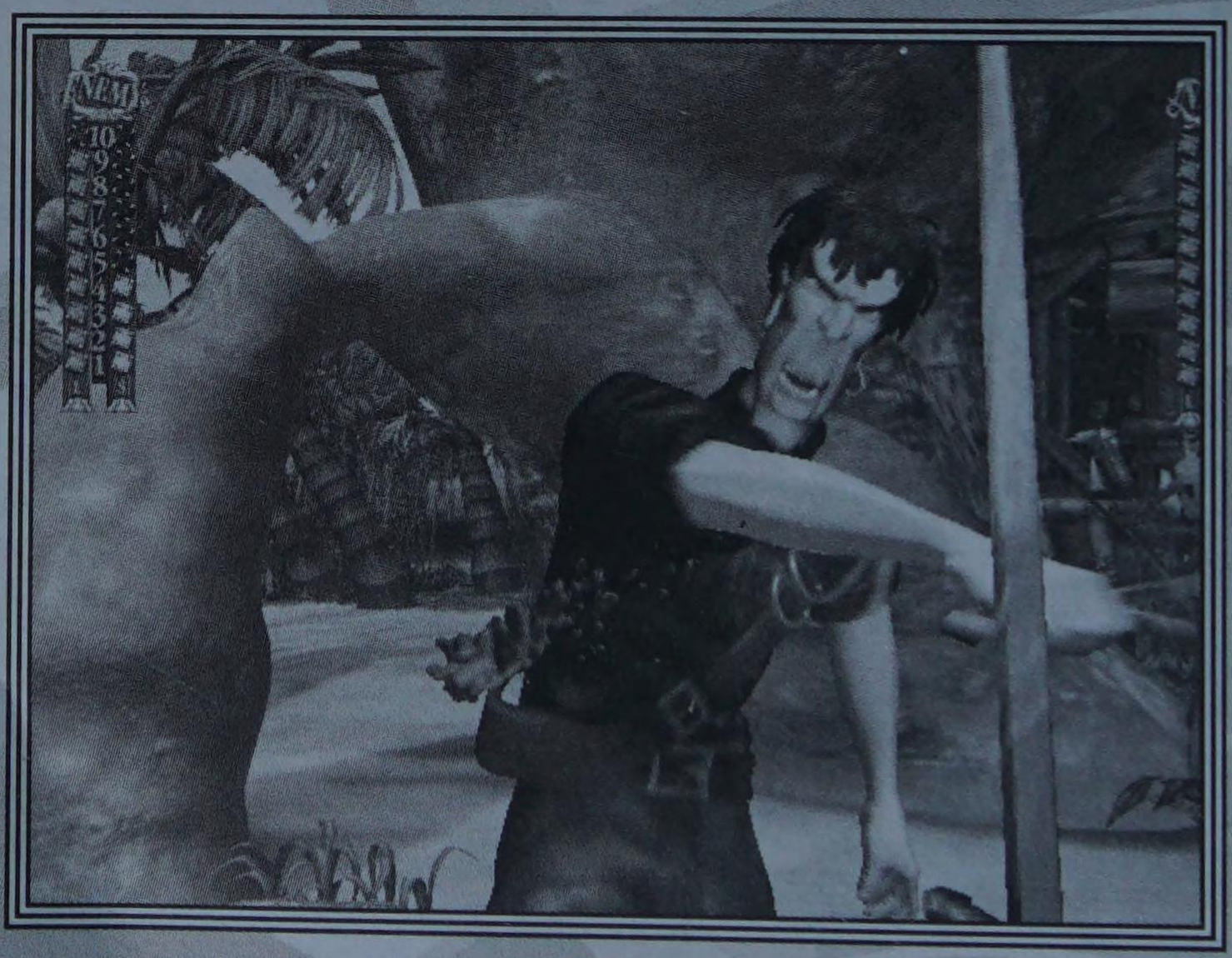


Fig. 3-08.
I summoned all the skills learned over the past few months to dispatch Bone.

When the dust cleared, it was I who stood victorious.

Cartagena

Rockfish decided that to get to the bottom of the plot against the Brethren, it would be necessary to return to the place where all the trouble originated: the Spanish treasure city of Cartagena.

Fig. 3-09.
We approached the Spanish treasure city, Cartagena.

Rockfish, Anne, and I sailed to Cartagena and entered the city through the sewers, just as RedJack and his men had done 17 years ago. Unfortunately we found that changes had been made, so that Rockfish, who had been along on the original expedition, did not know how to proceed.

The sewers were something of a maze, filled with valves and pipes, flooded chambers, and wooden rafts apparently constructed for maintenance purposes. The key to traversing this area was experimentation: We turned one valve, then another, and watched the results carefully. Eventually we made our way through the first two chambers, and found ourselves riding a wooden raft down a swift-flowing stream.

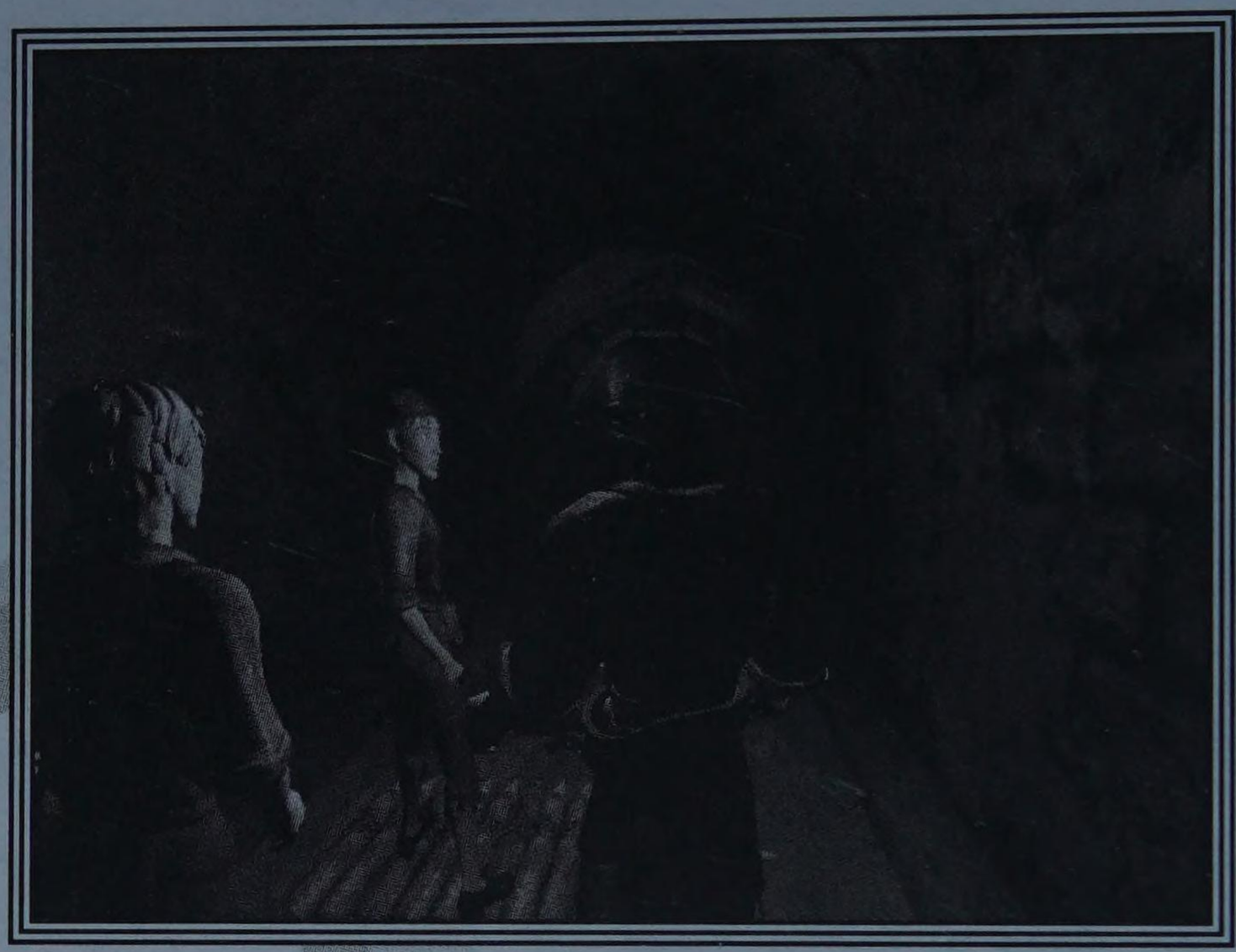


Fig. 3-10.
We traversed the sewers on a raft.

The stream terminated in a waterfall, and all of us were unceremoniously pitched from the raft into a great dark lake. Anne and I managed to swim to the surface, but Rockfish was nowhere to be seen. Unfortunately there was no turning back, and no way of saving him. Anne and I were forced to carry on without him.

Further exploration beneath the city soon revealed a chilling sight: A room dominated by a giant suspended cage. Inside the cage were Elizabeth and my brother. Seeing them here was startling, as they were the last people I would have expected to find during the course of my travels.

They explained to me that they were taken during a Spanish raid on Lizard Point—the raid that had been foretold to me by Erzulie the fortuneteller. Now they were awaiting the return of the Torturer. We had to devise a plan to free them.

The Cage Room was a bizarre place, comprised of two levels: The lower level, and a series of balconies or walkways connected by stairs to the lower level. Levers stuck out of the walls downstairs. These seemed to control the mechanism holding the cage up, but we couldn't throw them no matter how hard we tried.

A door on the upper level was locked; an ominous-looking portal on the lower level wasn't. I walked through this lower door myself, braced for anything.

What I found was the Torturer, an evil-looking man in a black leather hood. He struck my sword from my hand as I entered, but by dint of furious dodging and deft maneuvering I managed to reclaim it. The Torturer proved a fierce opponent, but I distracted him with unconventional tactics and eventually was victorious.

Fig. 3-11.
The Torturer was just as mean as his appearance suggested.

Marquez

With the Torturer gone and no other Spaniards in sight, Anne and I were free to tackle the problem of the cage.

The wall-mounted levers downstairs were clearly the key to lowering the cage. But why wouldn't they budge? A close inspection of the levers revealed boxes mounted on the wall beside each, and these boxes could be opened to reveal a missing shape—a puzzle piece.

With this knowledge, it was a simple matter to locate the puzzle pieces, which were located in an upstairs chamber, and use them to lower the cage.

Elizabeth and my brother were grateful to be released, though both seemed to realize that I was somehow at fault for the attack on Lizard Point and their subsequent capture. I promised them that I would find a way out of Cartagena as quickly as possible, both for my benefit and theirs.

Returning back the way we entered was impossible, as we had gone down a waterfall in the process. However, a solution soon presented itself: The upstairs study, which had yielded the puzzle pieces, also contained a secret door that was immediately obvious upon closer inspection.

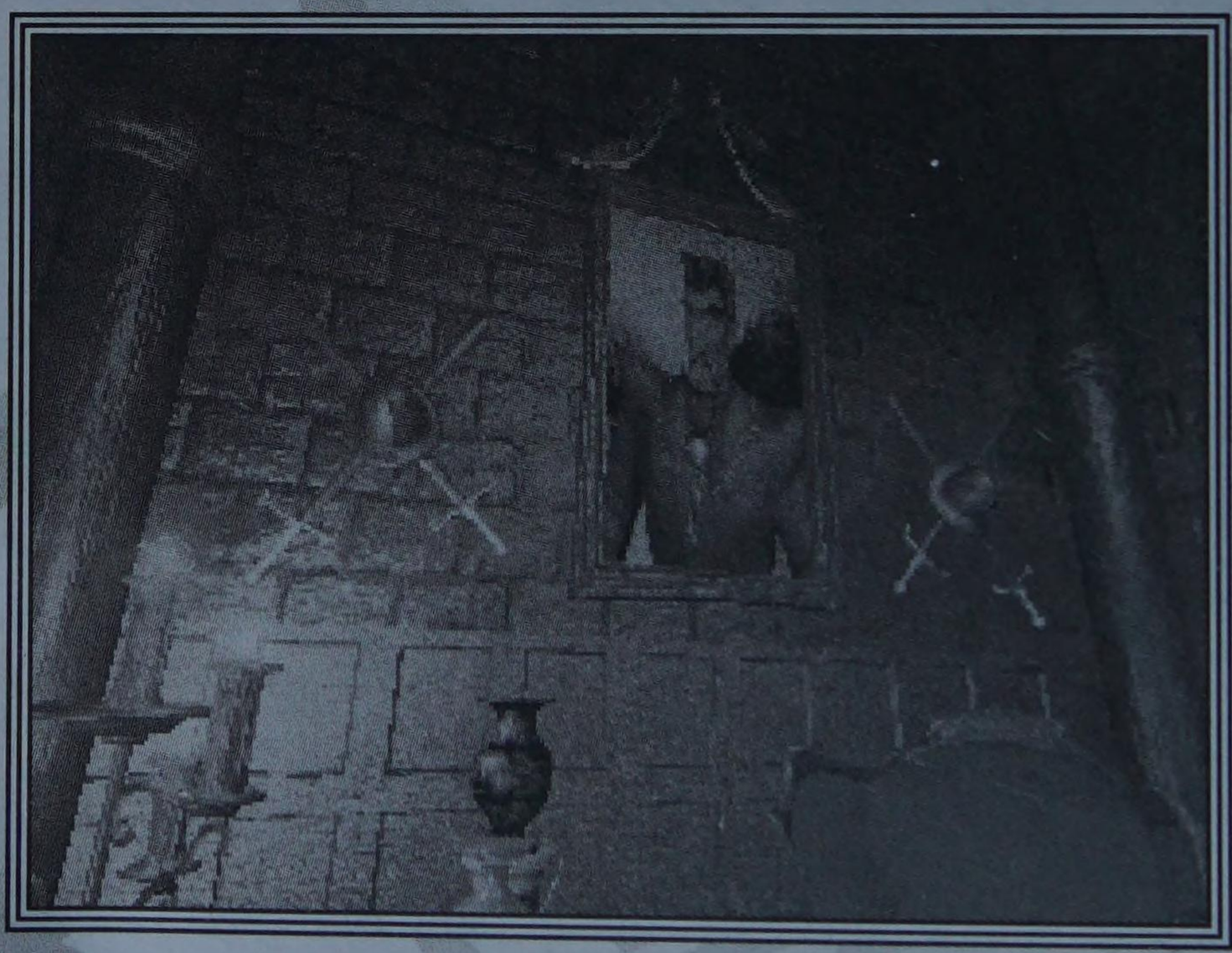


Fig. 3-12.
The study contained a picture of the Spanish Viceroy. Little did we know we'd soon meet him in person.

Beyond this door lay a horrific secret chamber lined with grisly trophies: arms cut from former members of the Brethren, encased in glass bottles like specimens in some deranged scientist's laboratory. Before we could truly understand the implications of what we saw, however, we were discovered by the Viceroy.

Fig. 3-13.
Marquez captured us when we discovered his secret chamber.

The Viceroy introduced himself as Marquez, and suddenly everything made sense. Marquez was a member of the Brethren who had supposedly drowned during the initial plundering of Cartagena. In fact he had faked his death to avoid suspicion, for he was the traitor who'd sold out RedJack. In the years since RedJack's death he'd been busy killing all the other remaining Brethren, so that he would be the only man with a stake in reclaiming RedJack's vast treasure.

The only hitch was this: because he hadn't accompanied the Brethren as they fled Cartagena, he didn't know where RedJack's Island was located. He needed us to tell him.

The last thing I wished to do was to help Marquez, but it would have been a simple matter for him to force a confession by killing my friends. I acquiesced, therefore, in hopes of buying time and eventually escaping.

Return to the Island

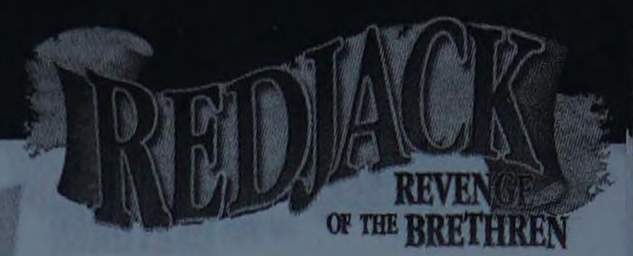
We set sail for Cartagena in a small fleet of Spanish galleons. Anne and I were confined to a cargo hold, while Marquez rode in comfort, no doubt plotting further deviltry. The voyage was probably not long by common standards, though from the sweltering heat of the cargo hold, it seemed like months.

Fig. 3-14.
We returned to RedJack's Island, confined in a cargo hold.

Eventually we reached RedJack's Island. This was clear to me despite the poor view from the hold, because I could hear the anchor chain rattling as it sped toward the sandy ocean floor.

Minutes passed. What was transpiring on the island? My inability to act was immensely frustrating. Eventually, however, a solution presented itself. A beam of sunlight filtering down through a thick-glassed porthole struck the rope binding Anne and I, and soon a thin stream of smoke began to waft from the rope.

By twisting and writhing, we were able to affect the portion of the rope that was directly underneath the beam. Eventually the rope caught fire, and we were able to burst free of its embrace.



Stealing quietly past the Spaniards remaining onboard, we leaped into the ocean and swam ashore. There, we witnessed the meeting of the only two remaining Brethren—Marquez and Blackbeard. Marquez had brought along a contingent of Spanish soldiers, while Blackbeard was flanked by pirates.

I burst into the middle of this scene and in a rush told Blackbeard what I had learned about Marquez. A great fight broke out between the pirates and the Spaniards, and I found myself caught directly in its midst.

A Spanish soldier approached and engaged me in combat. I would have preferred to return to where Anne was hiding, but I couldn't ignore the threat; we fought for a long while, and during this time I was oblivious to the havoc around me.

When the Spaniard finally lay prone on the sand, I gazed around and realized that the action had moved to another part of the island. I ran through the jungle in hopes of catching up.

I soon came upon a grim sight: Blackbeard alone on the bridge leading to the ancient temple, warding off a long line of Spaniards with his trusty blade. Despite his great fighting skill, it was clear that the Spaniards would soon overwhelm him if nothing were done.

Rushing forward, I happened to remember the primitive poison dart traps that guarded the bridge. I had been forced to deactivate these darts the first time I visited the island, and now they would come in handy. Reactivating the trap, I was satisfied to see the line of soldiers fall to the ground, writhing, clutching the tiny wounds caused by the darts. Apparently the poison was still potent after all these years.

Blackbeard was thankful, but there was little time to spare. A great number of Spanish soldiers were still on the galleons in the bay. I rushed through the temple and soon found myself at the line of ballistas perched on the island's northern bluff. Manning one of these, I began to lob rocks at the galleons. The giant devices were difficult to aim, but the galleons were sluggish and I eventually managed to wreck them all.

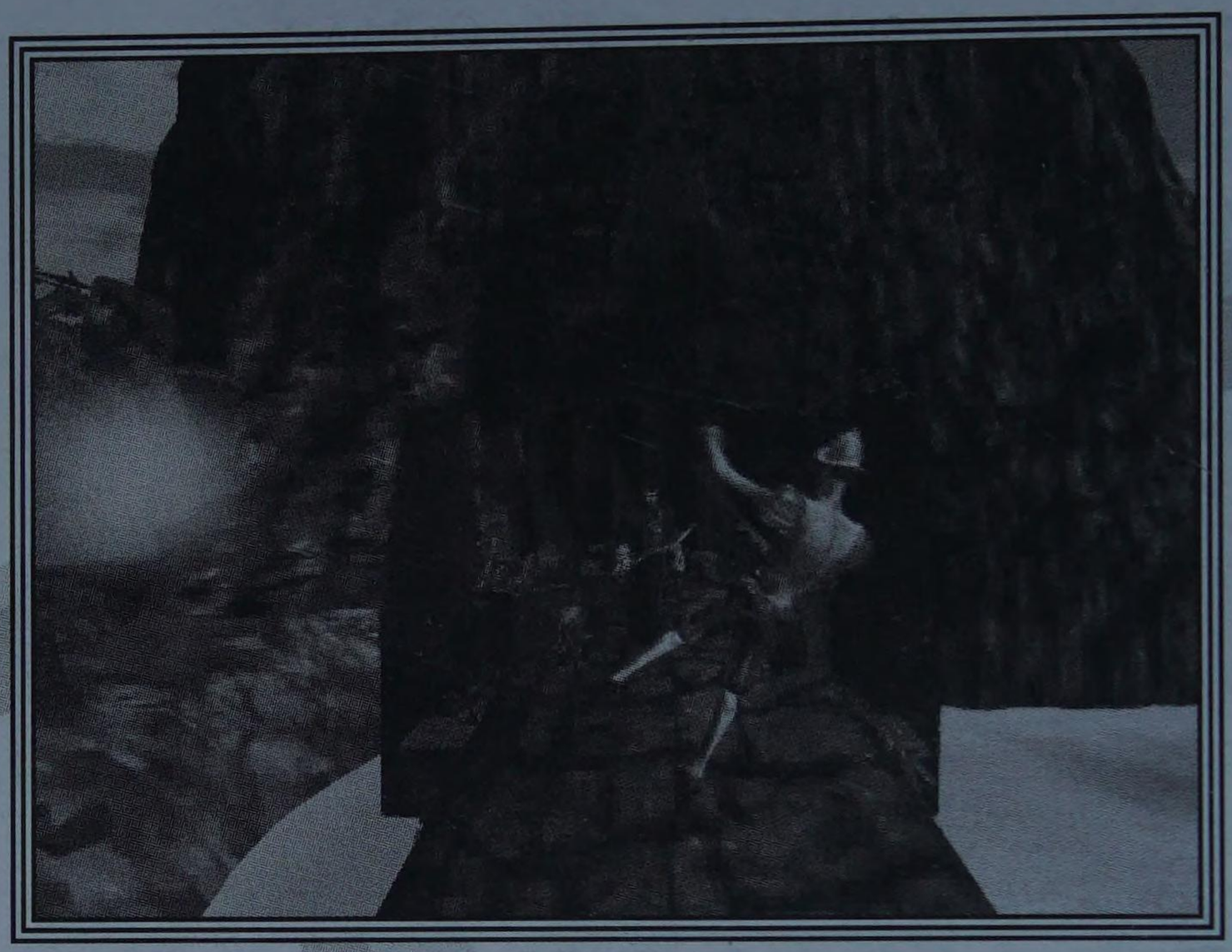


Fig. 3-15.
The Spaniards were knocked to the ground by poison darts.

Fig. 3-16.
I used a ballista to attack the small Spanish fleet.

Fig. 3-17.
Where there had been ships, there was now only wreckage.

The Denouement

With the larger Spanish threat gone, there was only one question that lingered in my mind: Where was Anne, and where was Marquez? The galleons that had brought us had all been wrecked, so both were necessarily still at large on the island.

I scoured the island in search of them. The bluff top yielded no answers, nor did the temple or the jungle that dominated the lower part of the island. But while climbing the ramp cut into the side of the bluff, I saw Anne from a distance, shackled to a long walkway leading out into the sea—the one that the Kraken had attacked during our last visit to the island.

I hurried to the walkway and threw open the doors that led to it. Behind the doors was Marquez, grinning wolfishly at the prospect of battle. I immediately drew my sword and began a furious attack, but my anger drained away to worry as I realized that Marquez had blocked my every attack.

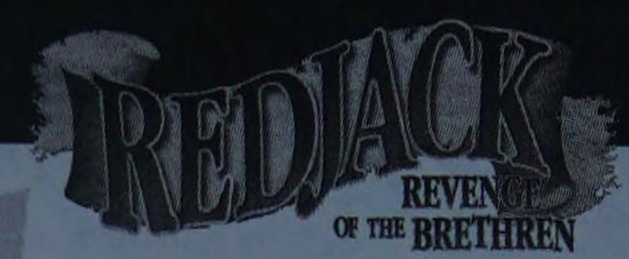
Then began the counterattack. My recent battle experiences helped me somewhat, but a few glancing blows got through my guard and I was forced to quaff one of Erzulie's potions.

It was clear that Marquez was the better swordsman, and only through trickery would I stand a chance against him. Desperate, I looked around for anything I could use in my defense. There was nothing.

Then—when all hope seemed lost—I realized that the doors to the walkway could be of use. I reached forth and pressed the button that triggered them, and the doors slid shut on Marquez's right hand. His sword fell, and for a moment he seemed stunned. I should have killed him at this moment, but I, too, was amazed at my luck.

Fig. 3-18. Marquez was forced to pick up his sword and fight left-handed.

Marquez picked up his sword and began to fight left-handed. His skill was so great that even in this hindered state he could block my every strike, but he found it almost impossible to counterattack. For the first time the fight seemed winnable.



I drove Marquez back step by step, and we inched ever closer to the end of the walkway where Anne was chained. Anne, meanwhile, had been furiously picking at the locks that held her in place.

Eventually we reached the end of the walkway, and I was at a loss. I was no longer afraid of being struck, but my attacks were not breaking through Marquez's defenses.

Fig. 3-19.
Marquez was still a formidable opponent, despite his injury.

Finally, however, Anne solved my problem for me. She broke free of her bonds and slapped a manacle upon Marquez's wrist, chaining him in place.

I ran from the walkway, pulling Anne behind me, and dashed up to the horn room overlooking the bay. With a strange sense that I was fulfilling a prophecy, I blew the great horn that summoned the Kraken.

The great beast roiled forth from the water, looping scaly coils around the walkway and dragging Marquez down into a deadly embrace.

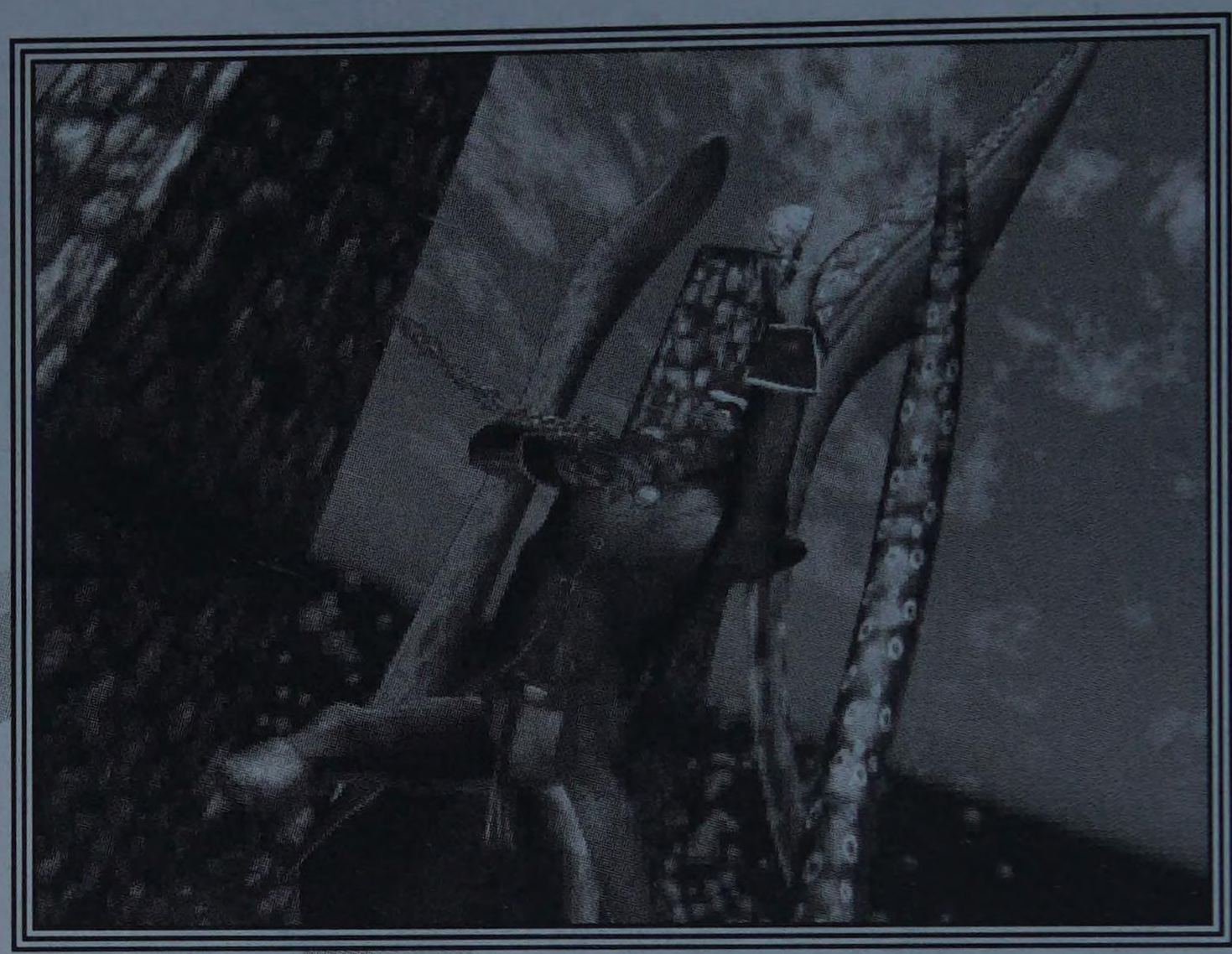


Fig. 3-20.
Tentacles emerged from the water and dragged Marquez out of view.

Aftermath

Back on the beach, Blackbeard and his pirate crew had assembled. Lyle and Cross were there, as well as Elizabeth and my brother. All were pleased at the outcome of our great adventure. I admit to a pang of sadness when Elizabeth expressed her desire to marry my brother, though it was not so much a sense of loss as chagrin at my foolishness for ever having loved her.

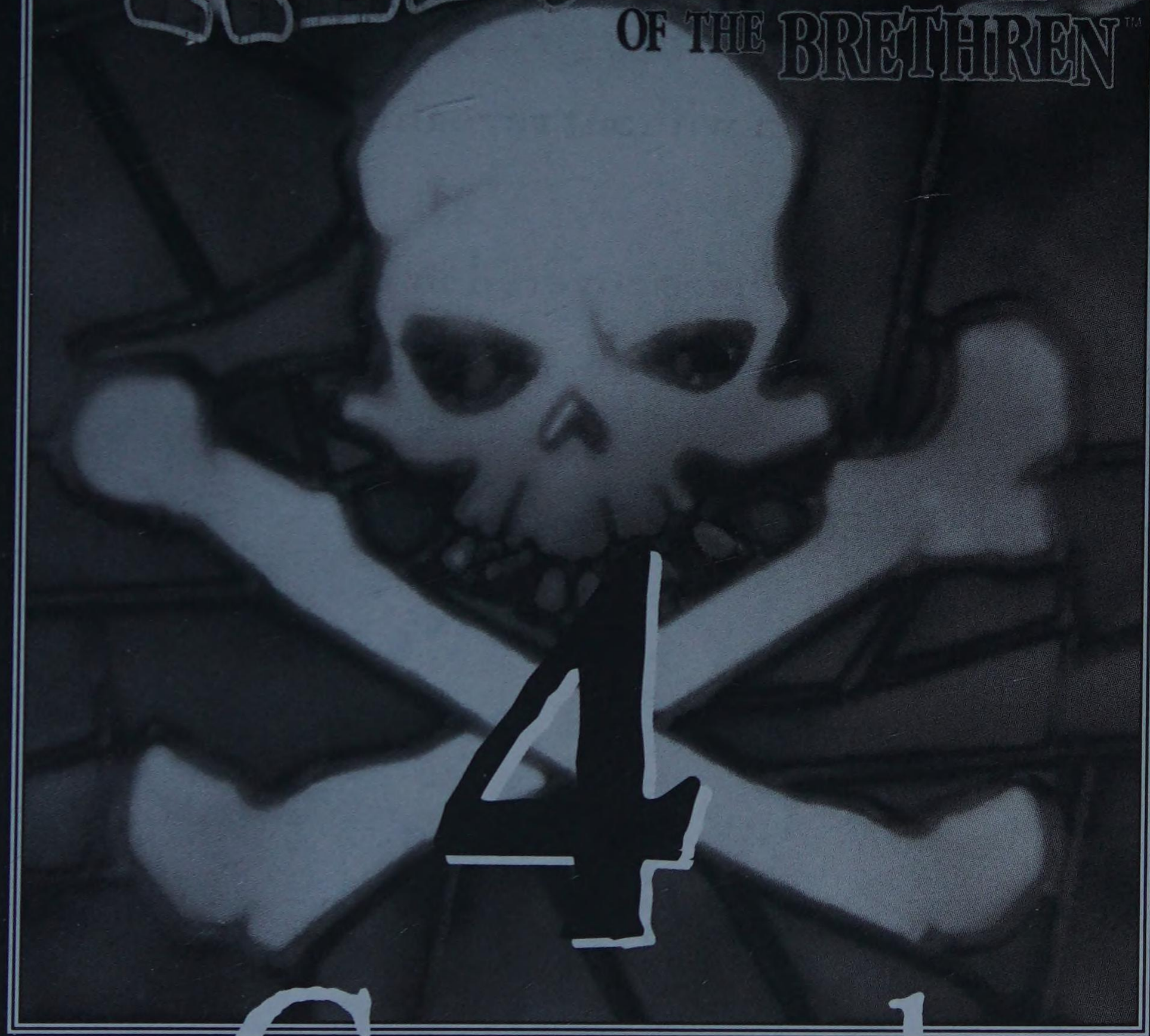
I vowed to put Lizard Point forever behind me and embark on a new life upon the Caribbean. I had gold aplenty, and could easily have settled down to a life of ease, but I knew that I would always crave the pirate's existence were I to walk away.

I have embarked on many great adventures since that time, exploits that have been chronicled from the scattered ports of the Bahamas to the great cities of Europe. But those tales are for another book.

Prima's Official Strategy Guide

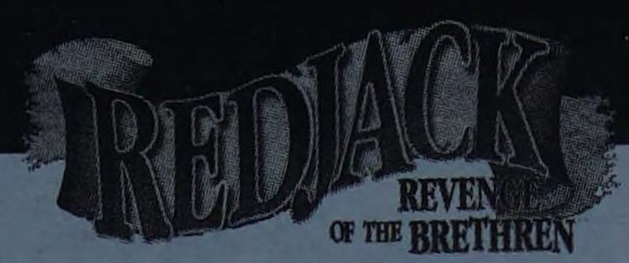
REDJACK

REVENGE OF THE BRETHREN™



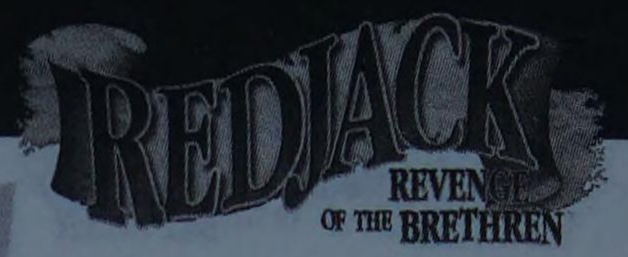
4

General Strategies



Whereas chapters 5 through 7 provide you with a full walkthrough of REDJACK, this chapter gives general information designed to steer you in the right direction without revealing all the game's secrets outright.

Among the topics covered in this chapter are exploration, conversation, problem solving, and combat. Read on to get a better sense of how to succeed in REDJACK.



Exploration

Each time you find yourself in a new location you'll have to do a bit of exploration. Locations tend not to be terribly large or complicated, but it's best to explore before doing anything else. Knowing the terrain helps put things in perspective and often helps you solve difficult puzzles as well.

EXPLORE EVERY PATH

Leave no stone unturned and no path unexplored. Crucial objects and important characters can be overlooked if you fail to look around.

Fig. 4-01.
This staircase in the lighthouse doesn't lead anywhere useful—but you won't know that until you try to climb it.

In addition to this rule, speak with every character you meet. Occasionally a character has nothing crucial to say, but you'll never know unless you talk to them.

COLLECT ITEMS

Whenever you find an item that you can place in your inventory chest, you should take it. There aren't too many extraneous items in *RedJack*, so you can bet with about 90 percent accuracy that any item you can pick up will come in handy later.

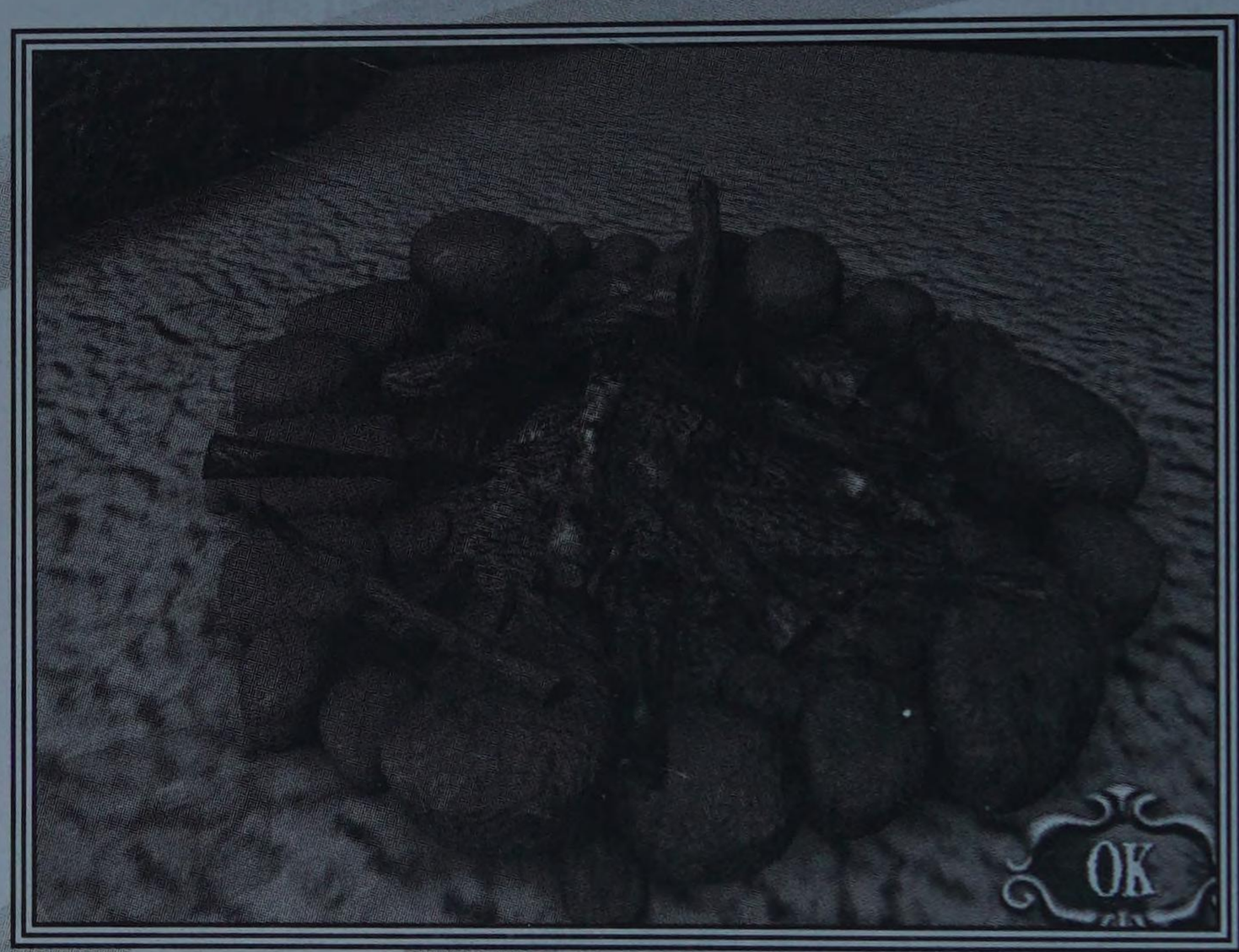


Fig. 4-02. You can grab a stick from this burnt-out campfire and use it to get aboard the pirate ship—in general you should take anything and everything.

SAVE FREQUENTLY

Exploring is dangerous business. Some locations require good timing to traverse; others are deadly until you've performed some crucial task. Saving the game before exploring allows you to learn quickly, without the fear of losing crucial progress.

If you fail to save the game frequently, you run the risk of becoming over-conservative and avoiding areas you might otherwise explore.

Fig. 4-03.
It might be a good idea to save the game before leaping into that molten lava. . .

Conversation

You'll do a lot of talking as you make your way through *RedJack*. Friends, foes, complete strangers. . . everyone has something to say. The following tips will help you get the most out of every conversation in the game.

CHOOSE THE INTERESTING RESPONSE

When conversing, you typically get to choose your lines from a selection of two or more. Your only motivator when choosing lines or responses should be what's interesting to you. Don't pick an answer just because it seems "right" or because you think you have to be polite. Why? Keep reading.

ALL PATHS (USUALLY) LEAD TO ROME

There really aren't any "wrong answers" in *RedJack*. Even if you try your hardest to derail a conversation or say the incorrect things, you'll usually end up on the right path anyway. For example, in an early stage of the game you must swear an oath to a pirate captain. You're given the option of saying you won't swear the oath, but choosing this line only causes the captain to threaten you, and you end up swearing anyway.

Typically, the only way to ruin a conversation is to cut it off before it's through. Read on for details.

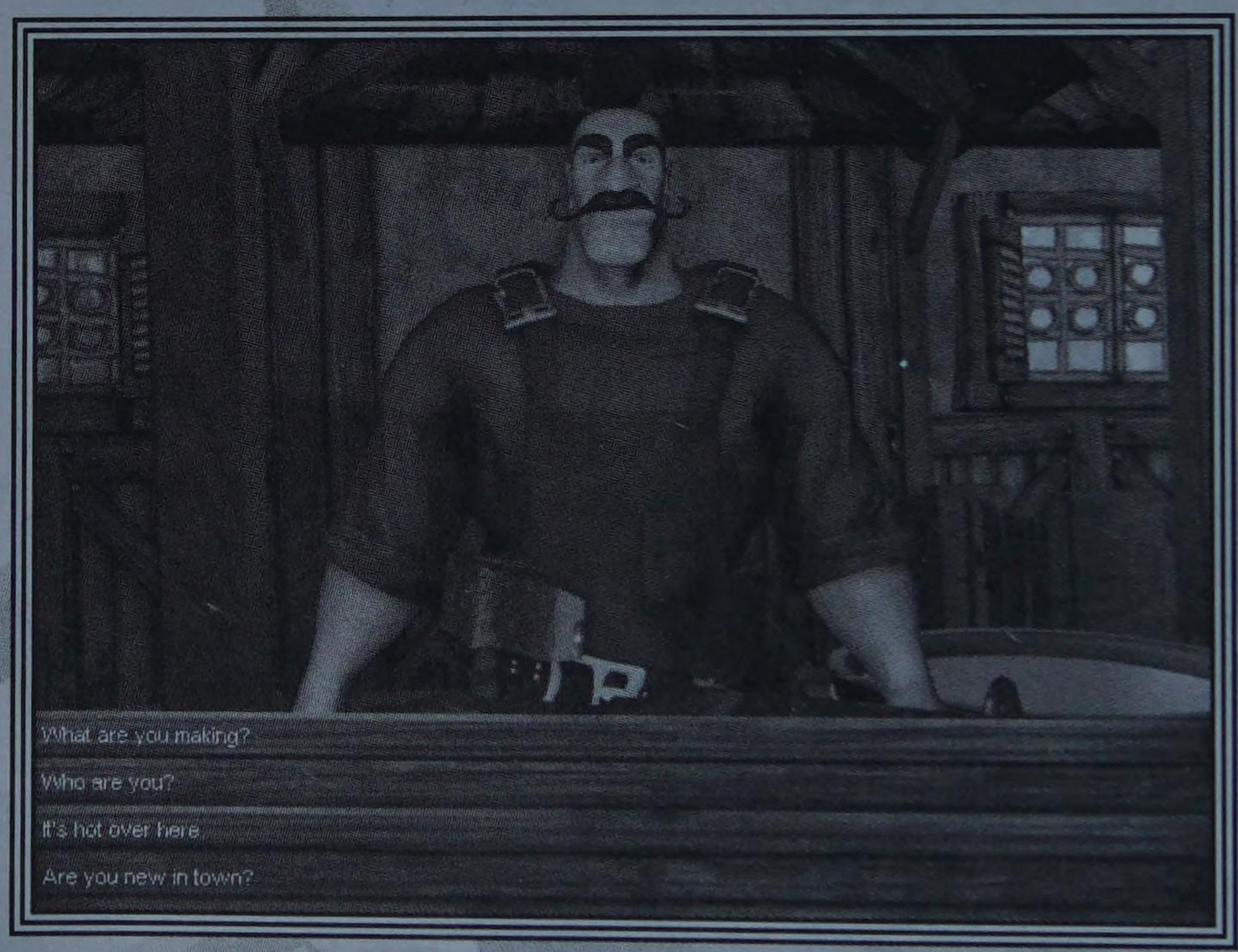
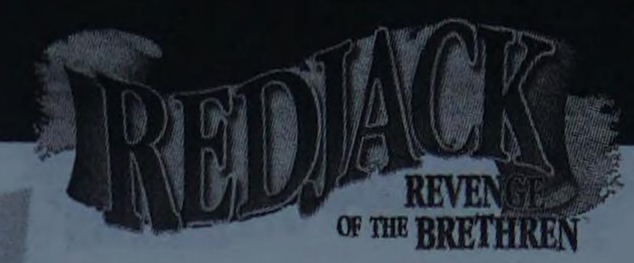


Fig. 4-04.
It's hard to "ruin" a conversation. Just select the conversation options that interest you.

DON'T BREAK CONVERSATION

Pressing the ESC key in the middle of conversation typically breaks off the chat. You almost never want to do this, because in some cases broken-off conversations don't count as having taken place.

Sometimes you have to speak to one character before chatting with another. For example, early in the game you have the opportunity to talk with Captain Justice. Talking to him opens up



several new topics of conversation with the other citizens of Lizard Point, because you can discuss things that Justice told you with them. However, if you were to break off your conversation with Justice before it was through, you might not get credit for having spoken with him, and thus you wouldn't be able to talk about those new topics with anyone else.

The bottom line is to let every conversation last until the other party breaks it off.

LISTEN!

Though it's a common sense issue more than anything else, we recommend paying close attention to what other characters tell you. Sometimes you might find yourself only paying half-attention. This is a bad idea, not only because it can cause you to miss important clues, but also because you might miss out on some of the flavor of the game. Failing to listen results in confusion, so pay attention!

TRY AGAIN

In some cases you'll only get what you need from a character—be it information or a special item—by talking to them more than once. A good policy is to start a second conversation immediately after the first one ends, and see if any new topics can be discussed.

Also, be aware that you can sometimes discuss new topics with a particular character after performing a certain action or talking to a different character. Periodically return to characters that might have more to say, and initiate conversation.

Problem Solving

Most of the obstacles you'll encounter require common sense. Following are general tips to use when you're stuck.

TALK TO EVERYONE

Characters will often suggest hints to particularly tough puzzles. Keep talking to nearby characters if you're stuck, and you might get some help.

Fig. 4-05.
If you talk to him enough, the Spaniard in the next cell will eventually give you clues that help you escape. Always talk to other characters—they often provide hints!

CONSIDER YOUR OBJECTS

Objects that you can pick up and carry almost always serve a purpose. Consider what each object might be used for, and try using each object on other objects in the game environment. Tinkering will often produce faster results than speculation.

Fig. 4-06.
There's rat poison in your inventory. Consider it from the standpoint of quests: Is there anything on Lizard Point you might want to poison? Hmm. . .

USE THE WALKTHROUGH

If all else fails, use the walkthrough that spans chapters 5 through 7 of this book. That's what it's there for!

Combat and Action

Several action sequences are scattered throughout *RedJack*. They range from simple to tough, and often require a bit of strategy. The following pages will help you improve your technique in these sequences.

DUELS

The most common action sequence is the duel. Duels require patience and fast reflexes and take a while to master.

Blocking

The most basic move in any duel is blocking or parrying. If you block the enemy's sword as he strikes, he can't damage you. Right before an enemy attempts to strike you, his eyes will move in the direction he will attack.

The typical enemy is capable of three different strikes: a left strike, a right strike, and an overhead strike. To block a strike you must hold your sword in the proper position. For example, to block an overhead strike you must hold your sword overhead. To block a left strike you must hold your sword to the left.

Although you can hold your sword in any number of intermediate positions, only a few positions are appropriate for blocking. Look at the screenshots to see the proper form for left, right, and overhead blocking.

Fig. 4-07.Here's the proper sword position for a left block.

Fig. 4-08.
Here's the proper sword position for a right block.

Fig. 4-09.
Here's the proper sword position for an overhead block.

Most enemies attack several times in rapid succession, then rest. Concentrate on blocking, then strike while your enemy rests.

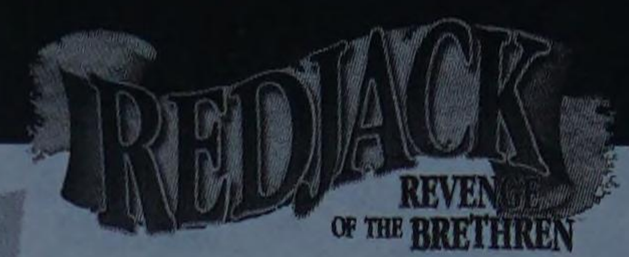
Striking

If you move your sword into one of the three blocking positions and then click the mouse button, you'll strike in that position. You always want to strike from many different positions instead of continually attacking the same spot.

If you're completely unconcerned with defense, you can simply hold down your mouse button and swing the mouse in various directions. This results in a rapid series of attacks.

Bear in mind that you'll do maximum damage if you rest for a moment between sword strikes.

Fig. 4-10. Click the button during a right block to initiate a right attack.



Erzulie's Potions

Midway through the game you'll receive a pair of small vials from Erzulie the fortuneteller. These vials appear on the combat screen thereafter and can be clicked on to restore health or vitality. Be sure to use these vials whenever you need them, as they are magically restored to full capacity after each fight. Thus, you needn't worry about saving the potions for later duels.

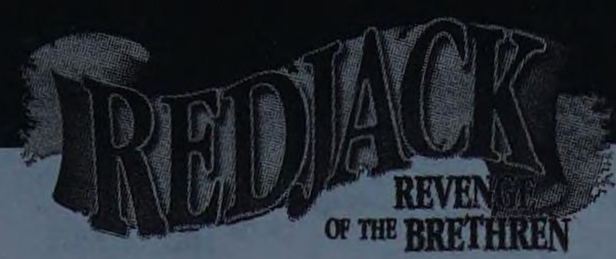
Environmental Effects

In many duels, you can use objects in the world around you to help your chances of winning. For example, in one fight you can pick up a barrel lid and use it as a shield. Always keep your eyes open for objects or environmental features that you can click on.

SHOOTING GALLERIES

The other common action sequence you'll face is the shooting gallery, in which you stand in a fixed position and fire a weapon (be it pistol or cannon) at an assortment of enemies. Here are tips on succeeding in these sequences.

Fig. 4-11. Shooting galleries require patience and a steady hand.



Keep a Steady Hand

The first rule of thumb is to keep your mouse movements small and your aim steady. Don't slide the mouse cursor all over the place. Sometimes you'll take extra damage because you're moving the cursor slowly and can't shoot your enemy in time to prevent counterattacks, but most of the time you'll come out ahead if you're slow and steady.

Memorize Locations

Save the game before shooting gallery sequences, and memorize the locations of enemies as you fight. If you fail, you can use this knowledge to anticipate where enemies will appear the next time you try. Remember: Enemies always show up in the same location, so memorization is a powerful tool.

Stick with One Target

You're usually better off firing at a single target until it's gone rather than moving the mouse rapidly across the screen in an attempt to destroy each new target in turn. By sticking with a single target you can aim steadily.

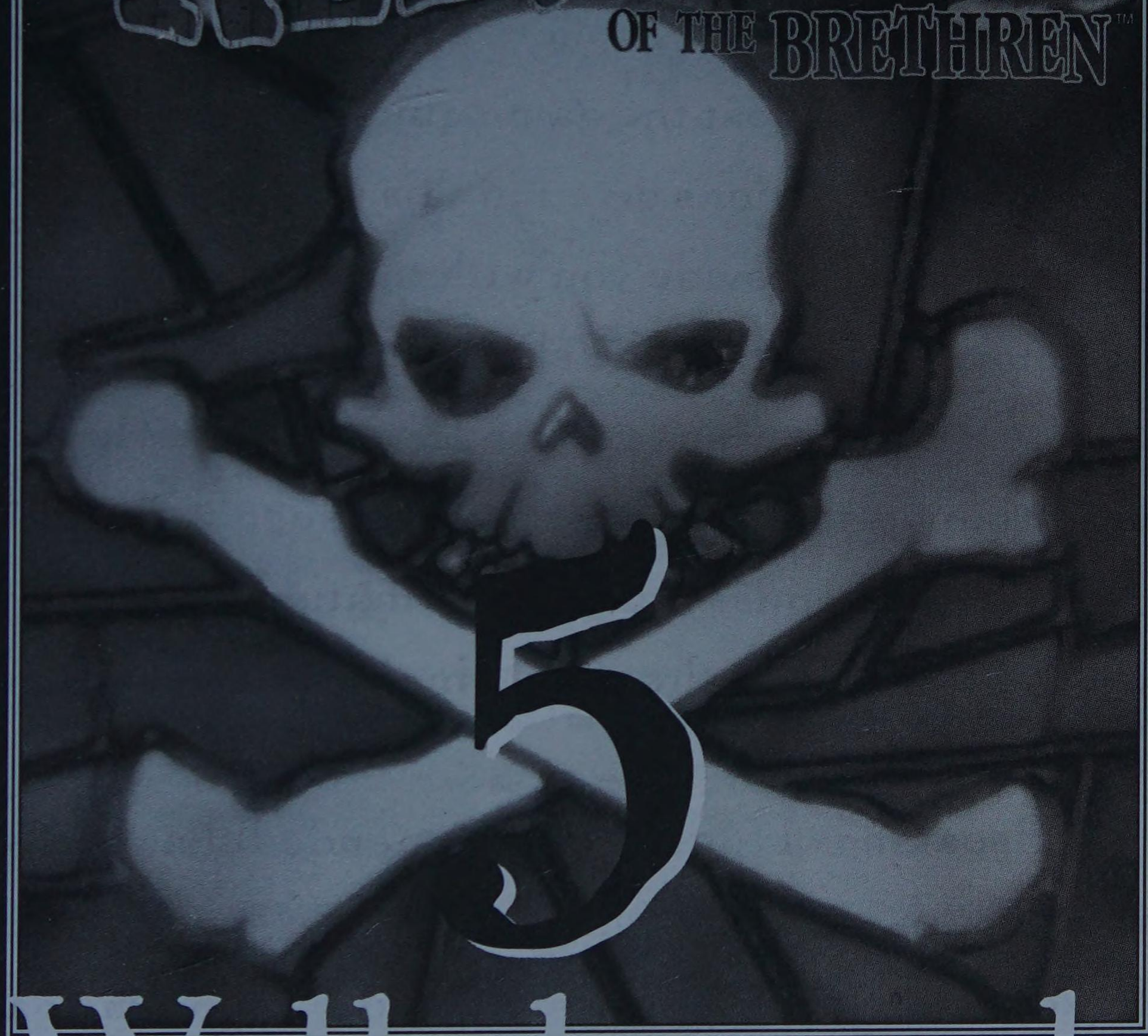
Adjust for Gravity

Guns fire at the exact spot your mouse cursor is pointing, but cannons and ballistas travel with a higher arc. You'll have to aim above your target when firing these weapons, just to account for the effects of gravity.

Prima's Official Strategy Guide

REDJACK

REVENGE OF THE BRETHREN™

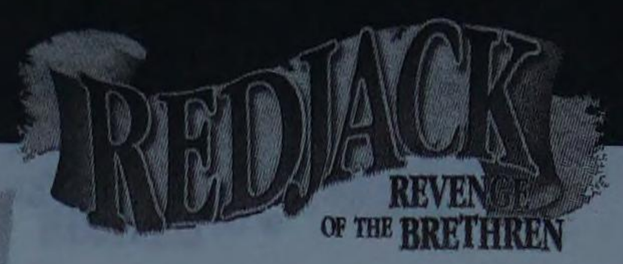


Walkthrough at Lizard Point

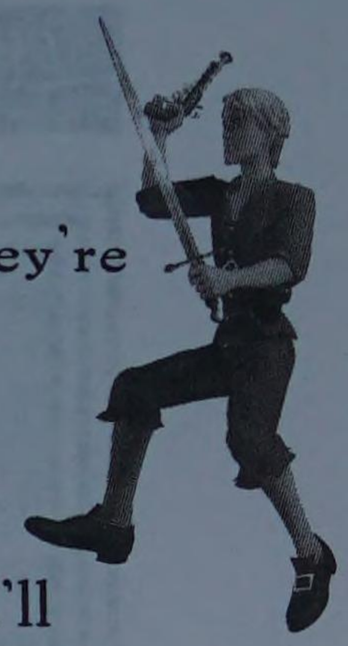
These next few chapters provide you with a detailed walkthrough of RedJack: Revenge of the Brethren. This is where you'll find explicit, step-by-step instructions on how to beat the game quickly and efficiently.

The instructions given in this and subsequent chapters don't provide you with the shortest path to victory, but rather, the shortest LOGICAL path to victory. In some cases you could solve a puzzle in fewer moves than our walkthrough suggests, but by doing so you'd miss crucial information that explains why you're solving the puzzle in the first place—and that's no fun.

Speaking of fun, it's recommended that you only refer to this walkthrough when you're lost or stuck. If you read it straight through before trying the game on your own, you'll miss out on the thrill of solving many of these puzzles yourself.



Walkthrough Conventions



- This walkthrough doesn't spend much time giving directions on how to reach specific places, unless they're unusually difficult to find. Use the maps scattered throughout these pages to help guide you, and remember to keep your eyes open as you travel.
- The walkthrough assumes that whenever you talk to someone you'll exhaust all possible conversation options and not cut off the conversation with the ESC key. Refer to the general conversation advice in Chapter 4 for further details.
- Bulleted lists of actions can be performed in any order—or at least in a slightly different order than they're presented. Numbered lists need to be performed in order (i.e., you must perform action 1 before action 2).

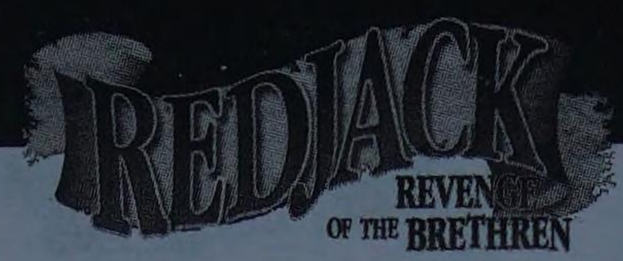
Lizard Point

The game starts at Lizard Point, the sleepy little island where you've lived your entire life. Your tasks on Lizard Point are as follows:

- Avoid the black-cloaked assassin who's trying to kill you.
- Investigate the island and meet all its inhabitants.
- Prove to Captain Justice that you're worthy of joining his pirate band. To do this, you must locate a gun and sword, become proficient at fighting, and kill a shark.

GETTING PAST THE ASSASSIN

As the game commences you're standing on a small, rocky peninsula on Lizard Point. It's nighttime. A dirt path meanders toward town, but there's an assassin lurking in the shadows nearby.



Lizard Point Map

Bull & Crown Inn
Fishmonger
Docks
Town Square
Blacksmith
Your House
Lighthouse
4-Way Junction
Beach
Start

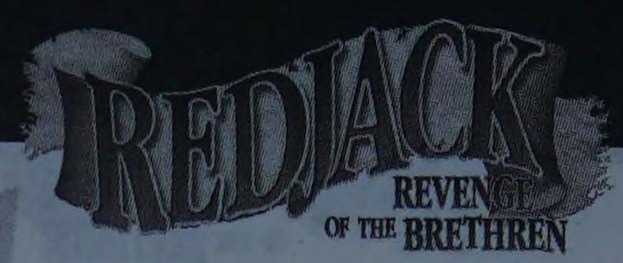
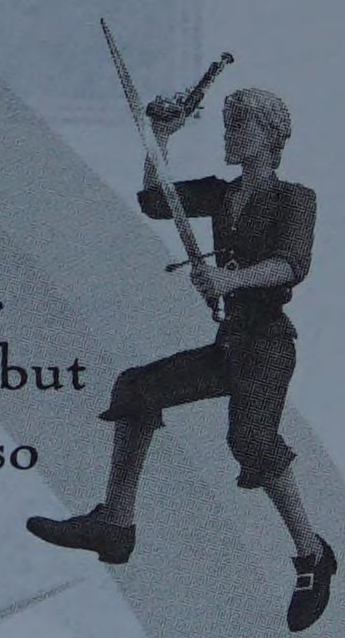


Fig. 05-01.
Here's your starting position. Walk down the dirt path.

If you're having trouble seeing the path clearly, repeatedly tap CTRL + + to brighten your view. Keep tapping until you can see what's going on, but don't go overboard! Remember that it's nighttime, so you'll ruin the mood (and make the graphics look washed out) if you make things TOO bright.



1. Take a step along the path toward town. After doing so, you'll see the assassin lurking in the bushes.
2. Take another step along the path. The assassin will run through the woods behind your back.
3. You're now at a four-way intersection. Stop and look around. In one direction you can see your house. In another direction lies the center of town. A third path leads you to a beach (you can see a big boulder and yellow sand from where you're standing). The final path leads back through the woods, toward the peninsula where you started.

Fig. 05-02.
To the right is the beach; to the left is the peninsula. Don't go left!

4. Save the game. You're now safe as long as you don't take the path back to the peninsula. Avoid this path from now on! The other three paths are free of danger.

INVESTIGATING LIZARD POINT

Now that you don't have to worry about the assassin, you're free to explore the town. Here's a list of things to do and people to meet. You can use the map of Lizard Point to help with navigation, but Lizard Point is small enough that you can also manage without it. You don't have to perform these tasks in the exact order that they're listed, but it's recommended that you do.

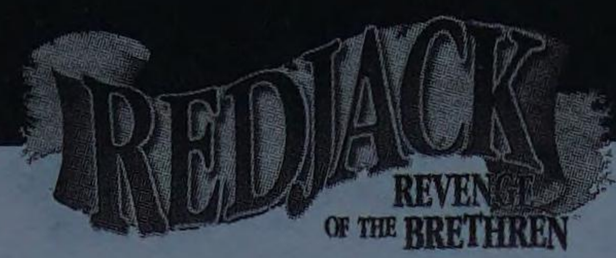
- Investigate your house and speak to your brother. He doesn't have anything nice to say, but he does provide you with a little background information.

- At the center of town you'll find the Blacksmith and Elizabeth. Speak to both of them. You'll learn that Elizabeth needs money and will be forced to sell your family's house if you can't come up with some gold—and fast!

Fig. 05-03.
You'll find your brother in your house, pictured here.

Fig. 05-04.
Speak to both of these characters for background information.

⚓ Speak with the fishmonger on the other side of the town square. He's a pleasant fellow, if a bit absorbed in his work.



⚓ Walk out on the pier and say hello to Bone and Cross, two pirates. Bone takes an instant dislike to you, while Cross is much more friendly.

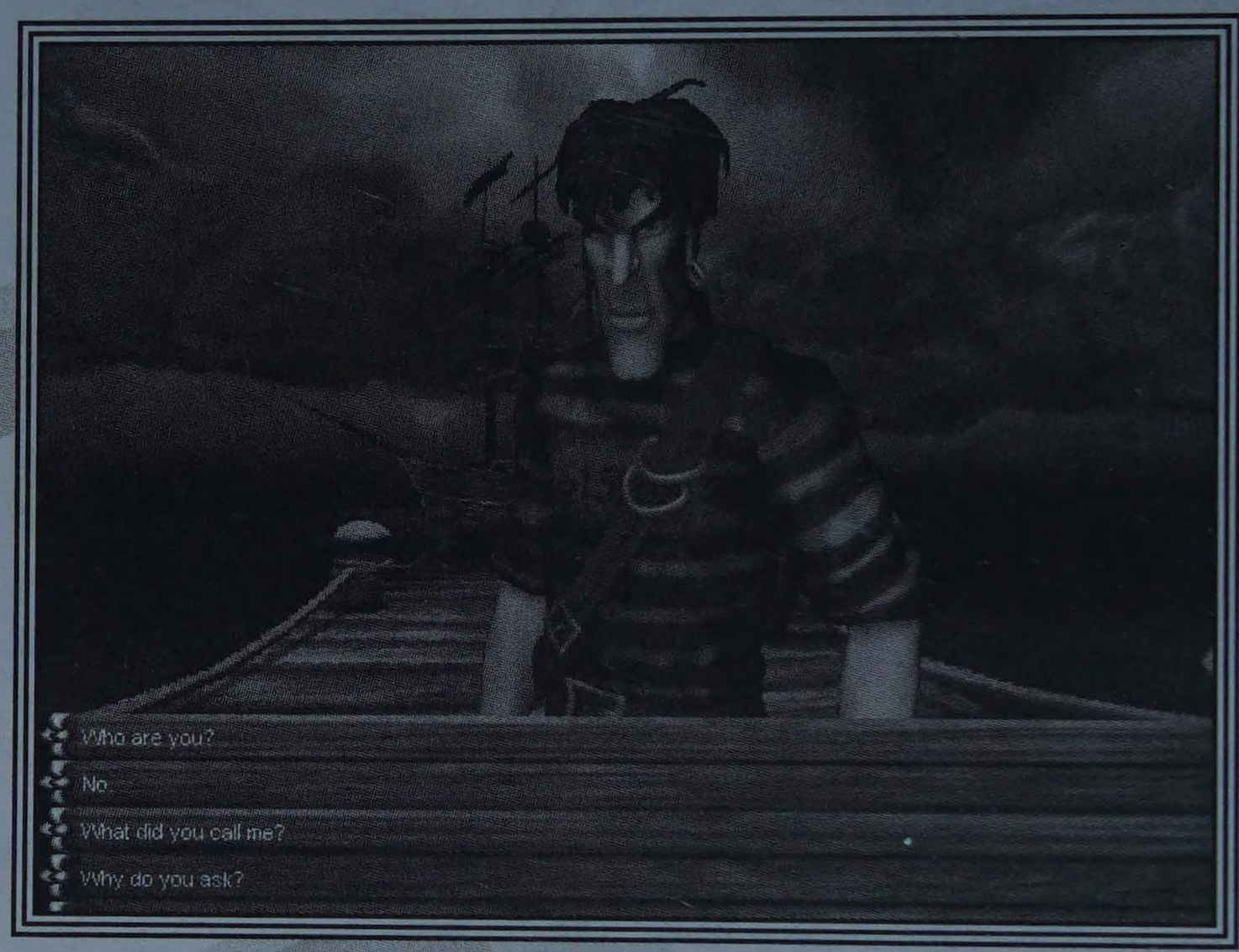


Fig. 05-05.
Bone is eager to become your enemy.

⚓ There are other places to explore, but you won't get the most out of them unless you visit the Bull and Crown Inn first.

MEETING THE PIRATE CAPTAIN AND LYLE

Your next task is to meet Captain Justice, a pirate captain who's currently located at the Bull and Crown Inn. When you meet him you'll learn about the three things you need to become a pirate. You can get a head start on one of those tasks by visiting Lyle, a pirate who's AWOL from the pirate ship.

1. Proceed to the Bull and Crown Inn; it's across a small bridge.

Fig. 05-06.
The Bull and Crown stands by itself, across a short bridge.

2. Go up to the door and knock. Chat with the barkeep and ask him to let you in.
3. Once inside, strike up a conversation with the barkeep. He will introduce you to Captain Justice.

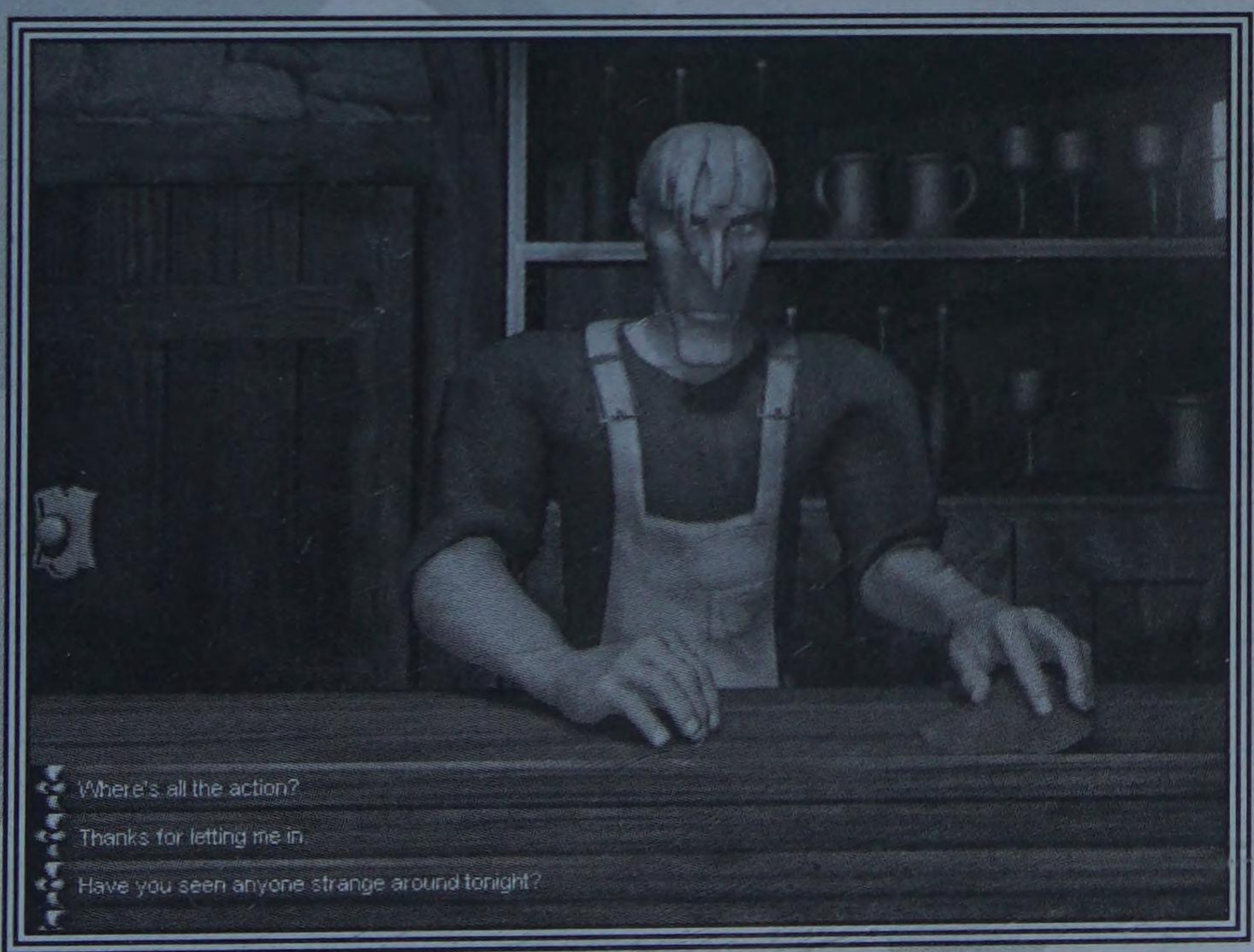
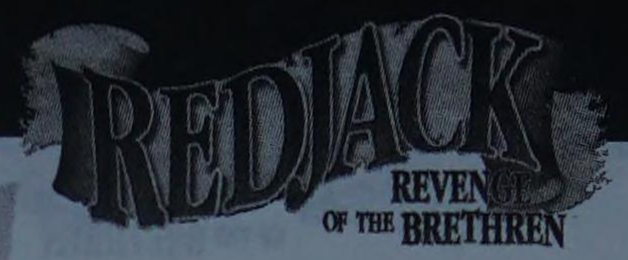


Fig. 05-07.
Talk to the barkeep to get introduced to Captain Justice.

4. Exhaust all conversation options with Captain Justice and you'll learn that you need three things to prove you're pirate material: a sword, fighting skills, and proof that you've killed a shark.

Fig. 05-08. Captain Justice explains that you'll need to prove yourself if you want to become a pirate.

5. Leave the Bull and Crown, and proceed back to the four-way junction mentioned in Step 3 of "Getting Past the Assassin."
6. Take the path leading toward the beach. There you'll find Lyle.
7. Have a conversation with Lyle. Keep talking to him until he refuses to talk any more (i.e., when you click on him, he simply tells you to go away).
8. Return toward the four-way junction. The assassin will try to kill you, but Lyle intervenes. Talk with Lyle after the attack to learn that he wants ale.



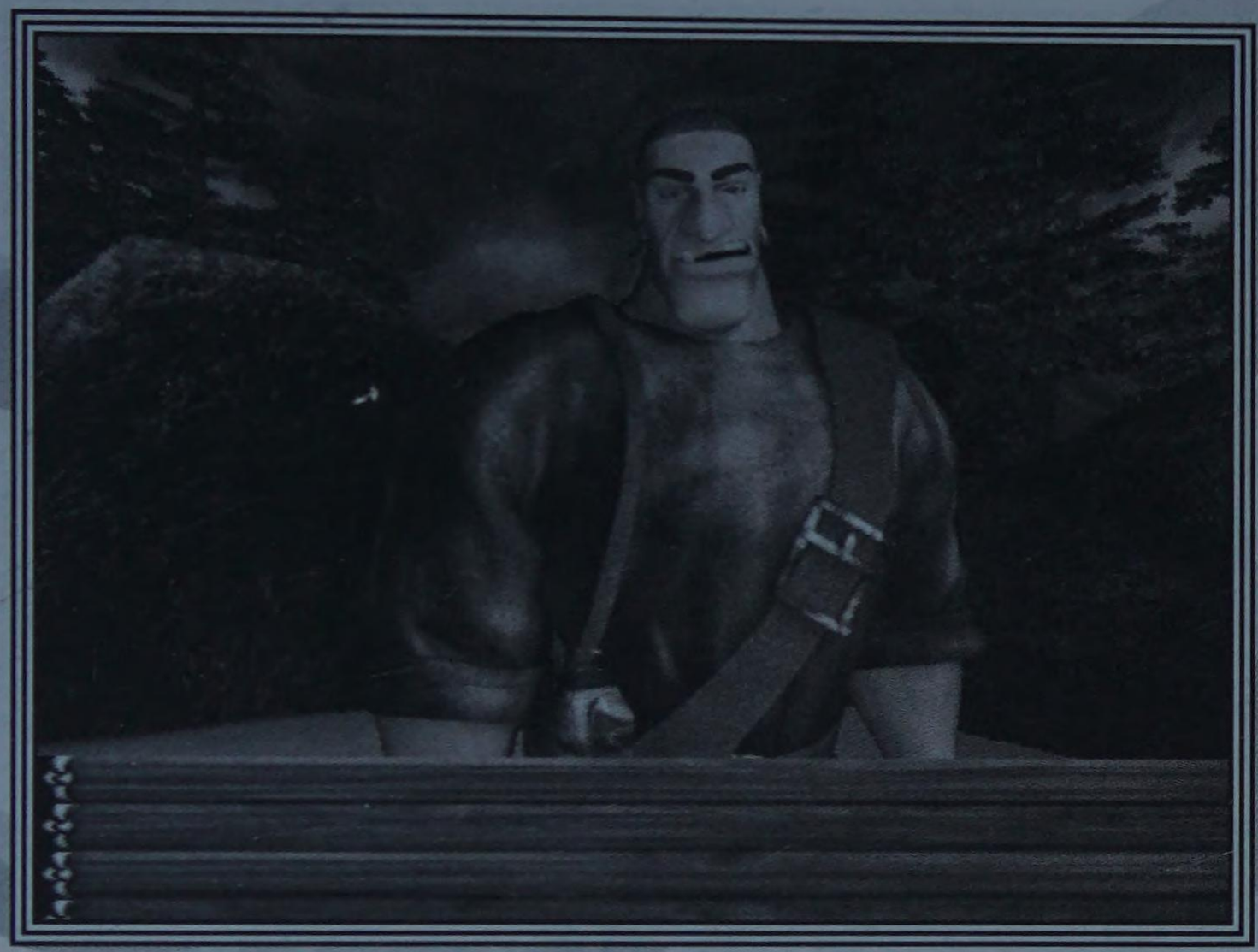


Fig. 05-09.
Lyle isn't pretty, but he'll be a skilled teacher.

Fig. 05-10.
Lyle now waits at the four-way junction until you bring him ale.

9. Return to the Bull and Crown. Inside, strike up a conversation with the barkeep and ask him for ale.

10. Return to the four-way junction, where Lyle is now standing. Click on him to give him the ale and initiate conversation. He drinks the ale and leaves. From now on Lyle can be found on the dock.

OBTAINING A SWORD

You now have three tasks. The first task is to obtain a sword. Although there are two different ways to find the sword, the easiest is listed below.

1. Go to the Lighthouse; it's located near the dock.

Fig. 05-11. The Lighthouse is visible from the dock.

2. Enter the Lighthouse and click on the trapdoor in the floor to go downstairs.
3. Walk a few steps across the wooden planking to reach a chest. Note: After defeating the shark, you can take the boat into a cave, which is under the lighthouse, to find the chest.
4. Open the chest; take the sword and gun inside. Also read the note.

Fig. 05-12.
The trapdoor is in a corner.

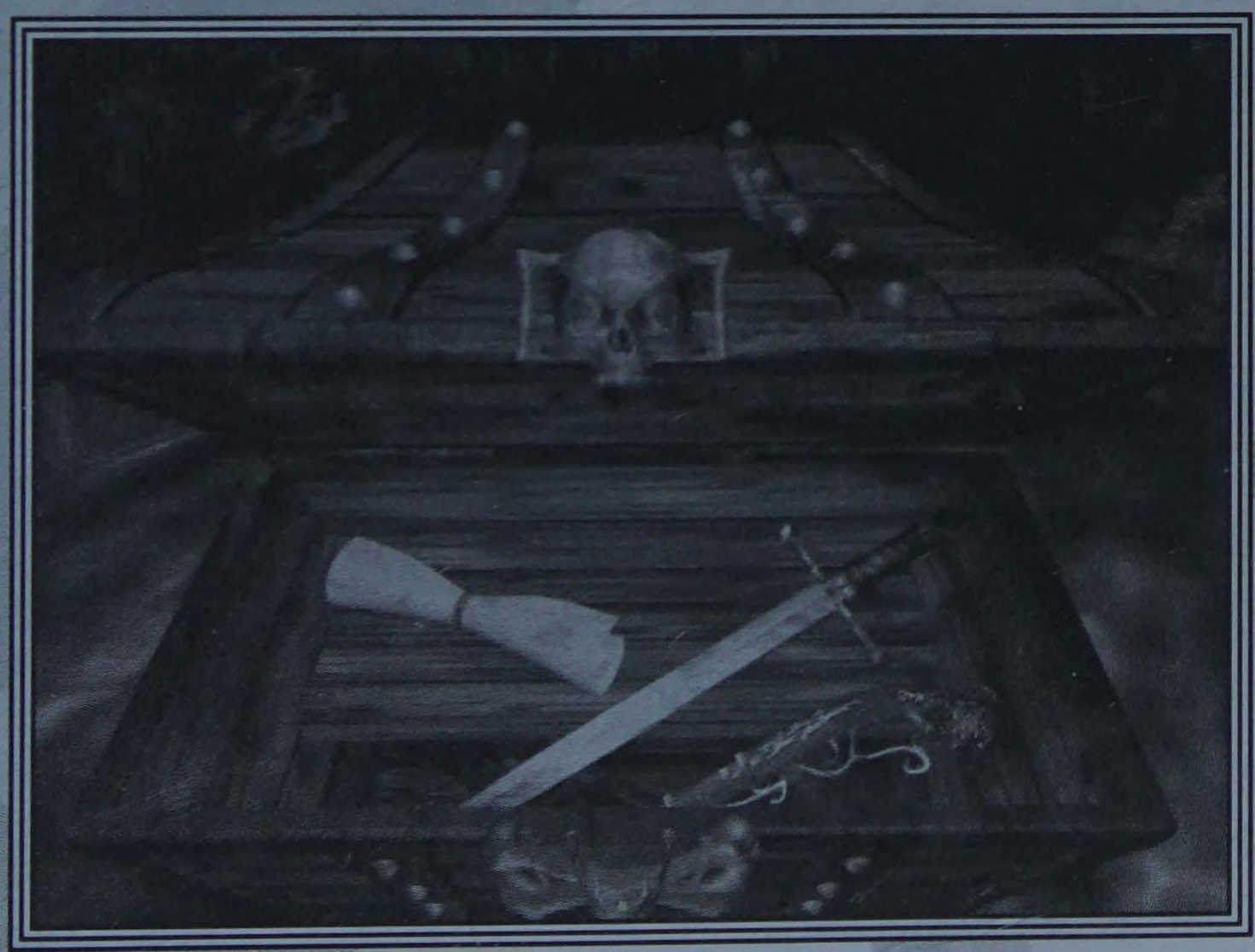


Fig. 05-13.
Take the gun and the sword.

5. Leave the chest. As you do so, a ghostly pirate named Patch will appear.

6. Learn as much as you can by speaking to Patch. He disappears when the conversation ends.

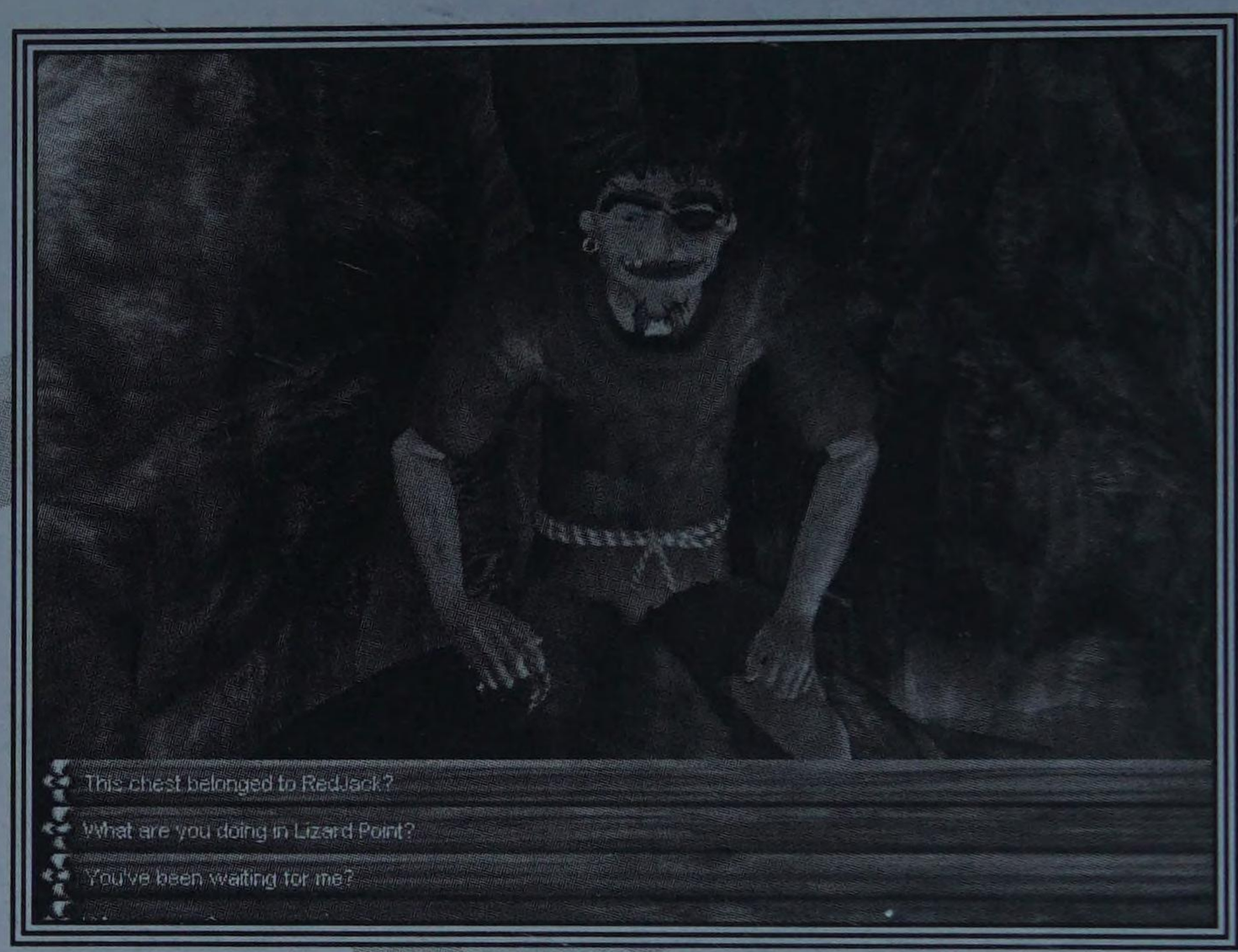


Fig. 05-14. Listen to what Patch has to say.

7. Get back up to the surface.

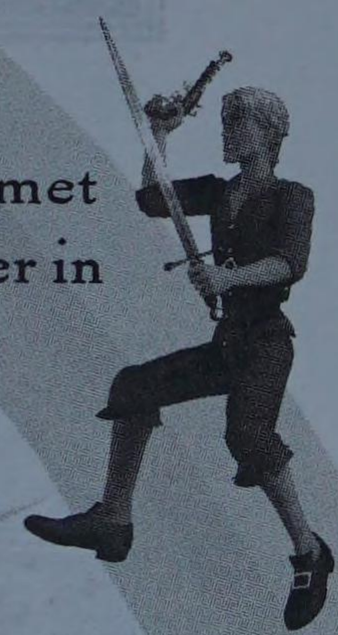
GAINING EXPERIENCE

The second of your three tasks is to gain some combat experience. This is a fairly easy task, because Lyle is willing to teach you everything you need to know.

1. Go to the dock and find Lyle. He's standing on a section of the dock that was previously empty.
2. Talk to Lyle. He's willing to teach you in three areas: striking, blocking, and dodging.

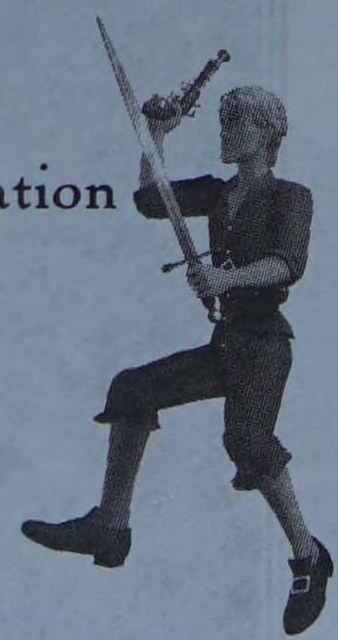
Fig. 05-15.
Lyle is now standing on the dock.

Lyle won't be on the dock unless you've already met him and brought him a beer, as explained earlier in this chapter.



3. Practice in all three areas with Lyle. If you do poorly he'll let you know. Try again if he tells you that you're awful; move along to the next area if you've done at least an okay job in the last one.

Refer to Chapter 4's combat tips for information on how to excel at fighting.



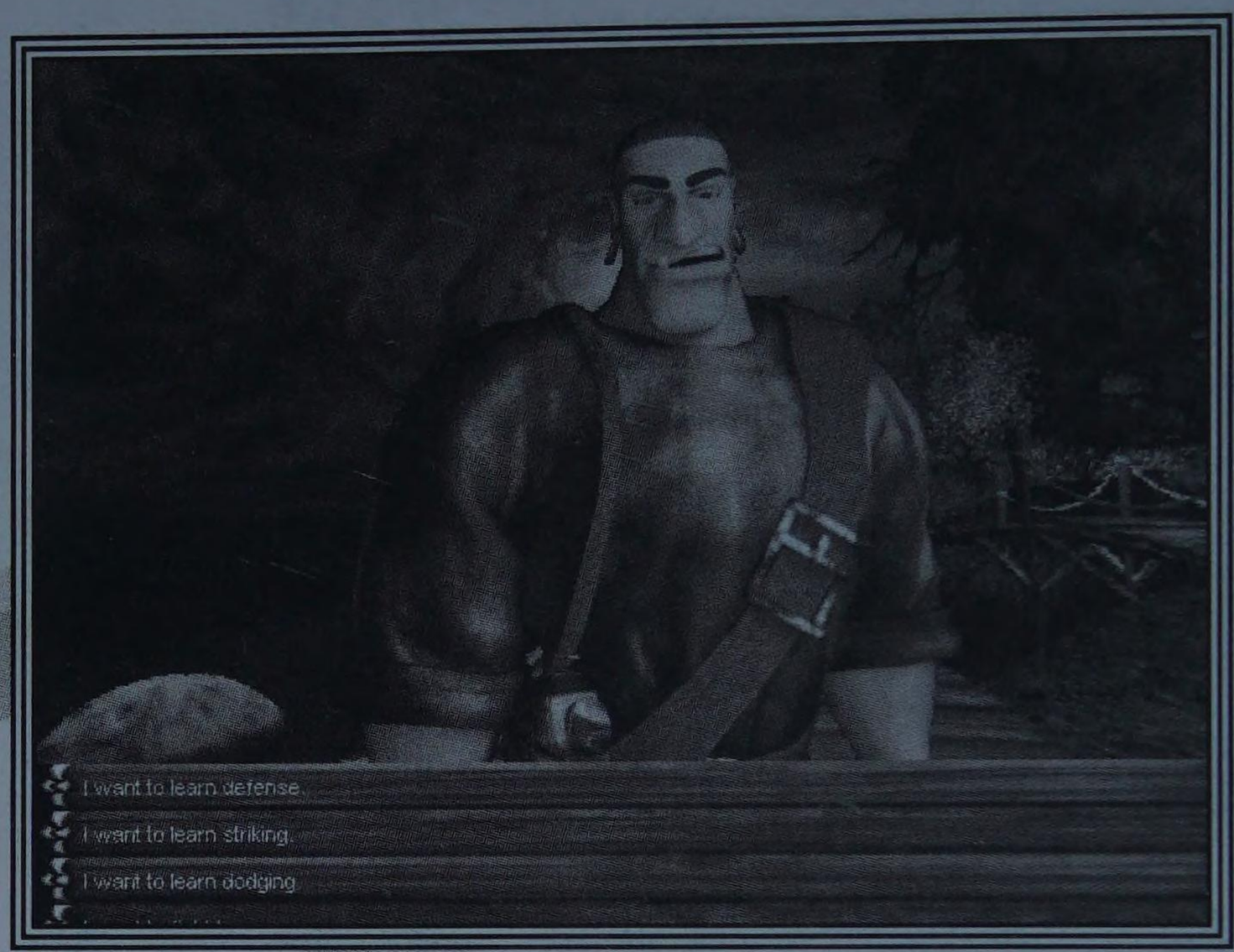


Fig. 05-16.
Choose which areas to train in.

4. When you've fared reasonably well in all three areas, challenge Lyle to a fight. If you made the grade in your practice sessions, he'll agree. If you failed in one area or another, he'll refuse and you'll have to practice your weak areas some more before challenging him again.

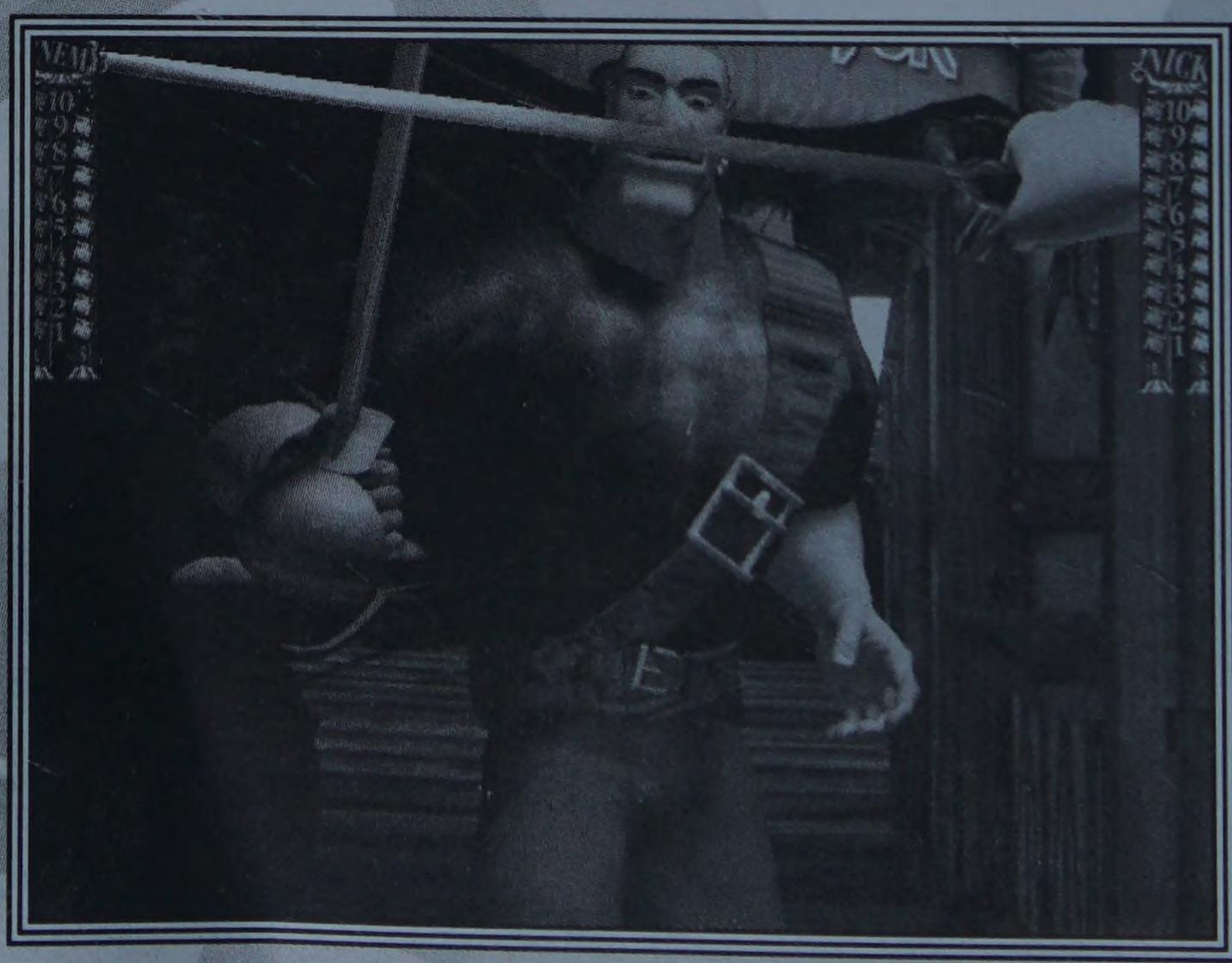
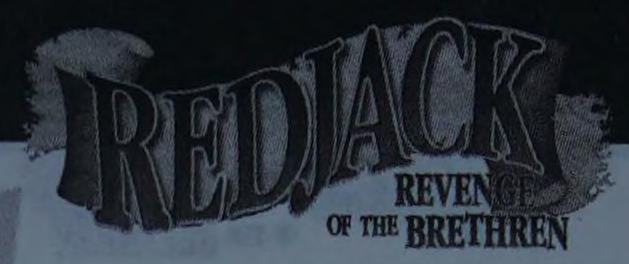


Fig. 05-17.
Spend some time learning how to strike and block.



5. The final fight with Lyle is comprised of three parts: a sword fight, followed by a brief period of Lyle hurling bottles at you, followed by a final sword fight.

Fig. 05-18.
Avoiding hurled bottles is easy if you're patient.

6. After the fight is over, click on Lyle again. He'll give you his evaluation of your fighting skills and then tell you to go kill the shark.

KILLING THE SHARK

You've got a sword, and you got some combat training from Lyle, so now all you need is a dead shark. Follow these directions to skewer the shark.

1. Go talk to the fishmonger. Ask him about the shark, and he'll offer you a bucket of chum (fish guts, that is).

2. Now go to the front door of the Bull and Crown Inn, but *don't* walk inside.

3. Instead of entering the front door, turn left and take one step forward. Then turn right and take another step forward. There's a side door nearby.

You can't ask the fishmonger about the shark unless you've already talked to Captain Justice, as explained earlier in this chapter.

Fig. 05-19
This door leads to a small storage room.

4. Enter the side door and you'll find yourself in the Bull and Crown's storage room. Take the bottle of rat poison from the shelf.
5. Go to the beach where you first met Lyle and stand by the rowboat.
6. Open your inventory chest. Select the rat poison and drag it on top of the chum bucket. The two items merge into one.
7. Save the game.
8. Click on the rowboat. You'll automatically jump in and row out a short distance.

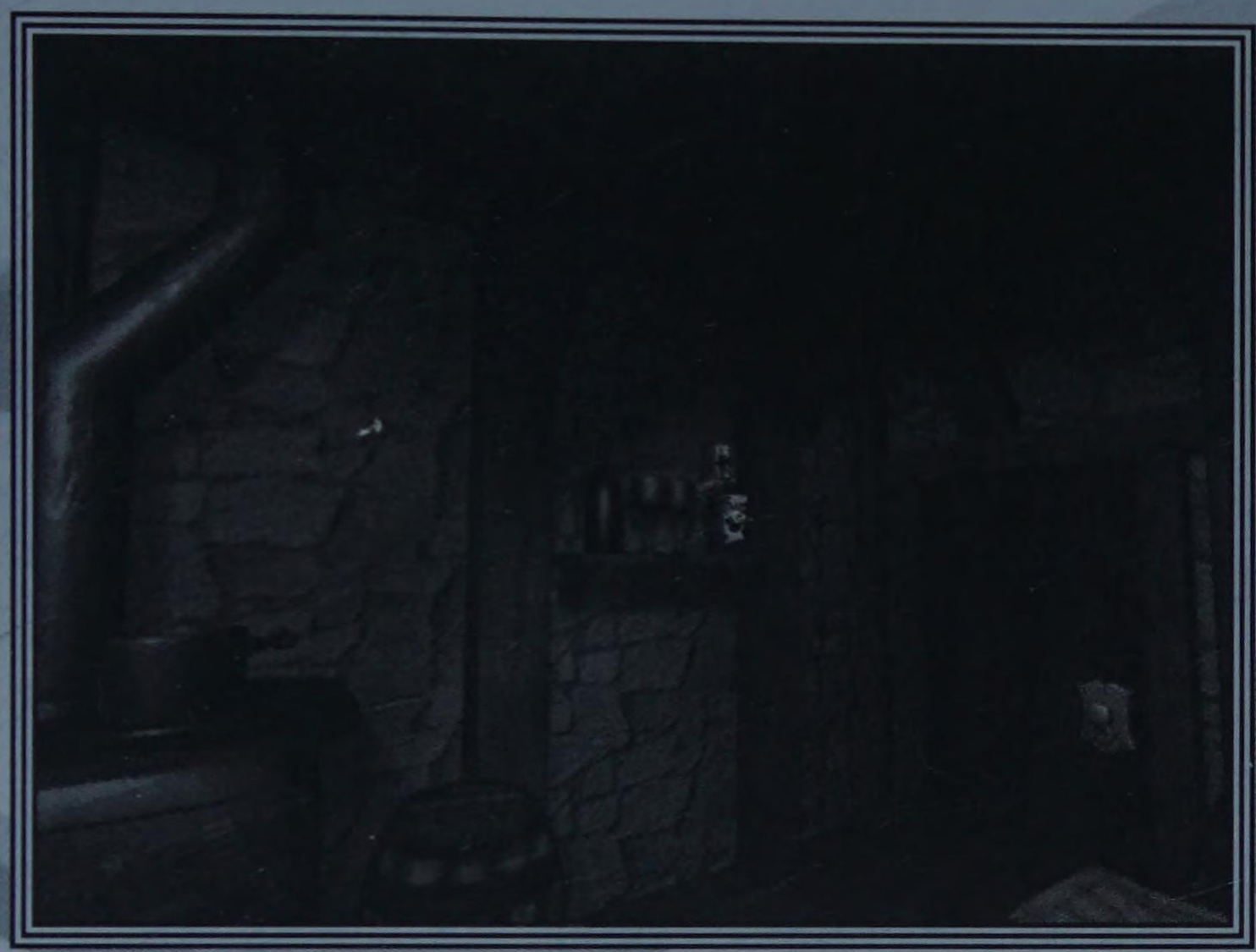


Fig. 05-20.
Take the rat poison from the shelf.

Fig. 05-21.
Drag the rat poison onto the chum bucket to form this inventory item: A bucket with a bottle sticking out of it.

9. Take the poisoned chum bucket out of your inventory and drag it onto the water on the right-hand side of your boat, as seen in the screenshot on the next page. Let go of the mouse button when it's in position.

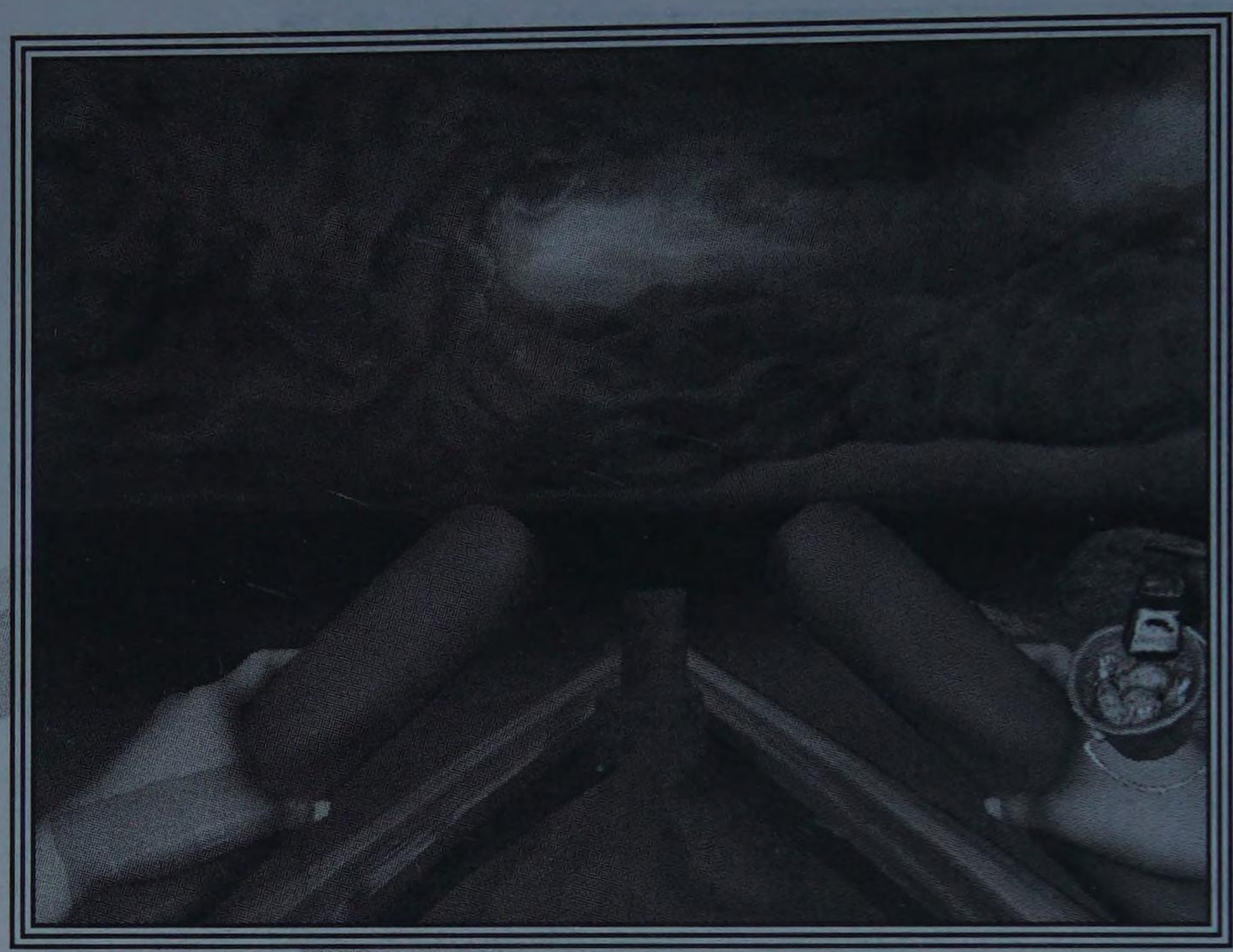
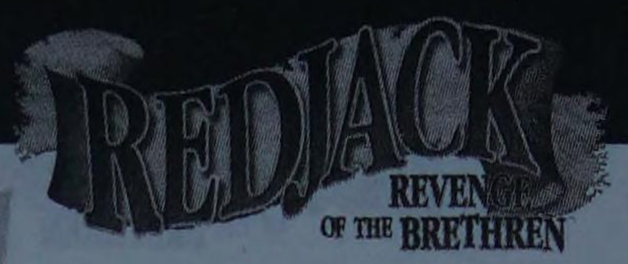


Fig. 05-22.
Drag the poisoned chum bucket to the position shown here and then release it. Nick will throw the bucket into the water. The shark will swallow the poison and quickly die.

10. The bucket is dropped into the water; the shark eats it and dies.
11. Turn the rowboat around and get back to shore.
12. There's now a dead shark lying on the beach. Approach it and click on its tooth to take it.

Fig. 05-23.
Pull a tooth out of the shark's mouth.



DEPARTING THE ISLAND

You have now completed all three tasks. To get off the island, all you have to do is return to the Bull and Crown Inn and speak to Captain Justice. Tell him what you've accomplished, and you're hired.

However, *don't* talk to Captain Justice until you're sure that you're ready to leave Lizard Point. You'll automatically be whisked away on the pirate ship after speaking with him.

Fig. 05-24.
Off you go on Captain Justice's ship.

On the Pirate Ship

After departing Lizard Point, you'll find yourself aboard the pirate ship. You don't have a great deal to accomplish here—at least, not in terms of puzzles. Your main tasks are as follows:

- Swear an oath to Captain Justice.
- Converse with everyone aboard the ship.
- Practice firing the cannons.
- Talk with Captain Justice again to move to the next game area.

SWEARING THE OATH

Swearing the oath is mandatory. As soon as you arrive on the pirate ship, Captain Justice engages you in conversation and makes you swear. No matter how hard you try, you can't get out of it. Don't worry, it's no big deal.

CONVERSING WITH THE CREW

Talk with everyone onboard the ship at least once, and listen to what they have to say. If you ignore them, you'll be confused about events that happen later in the game.

Here's who to speak with:

- Cross
- Bone
- Lyle
- Sullivan (a.k.a. Annabelle, a.k.a. Anne)

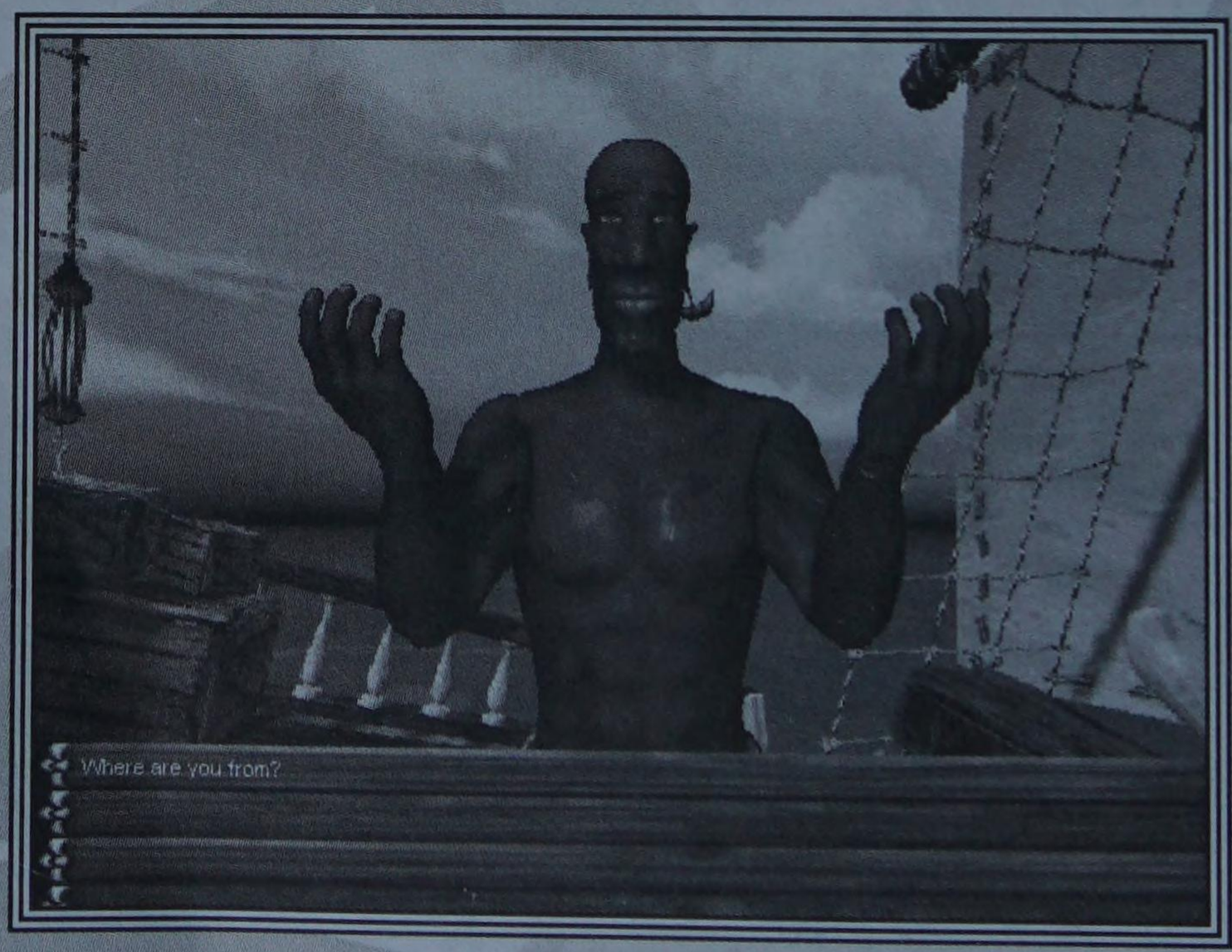
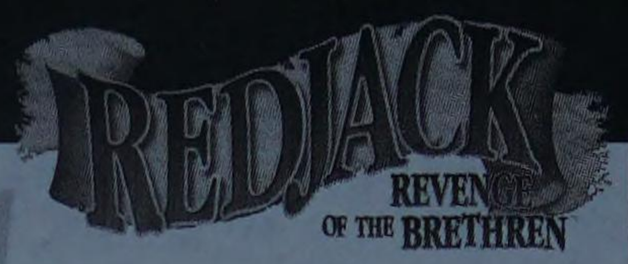


Fig. 05-25. Cross is one of your allies on the ship.



You must try the cannons in order to talk to Justice. Also, this is good practice for later, when you'll need to apply those ship-sinking skills under pressure.

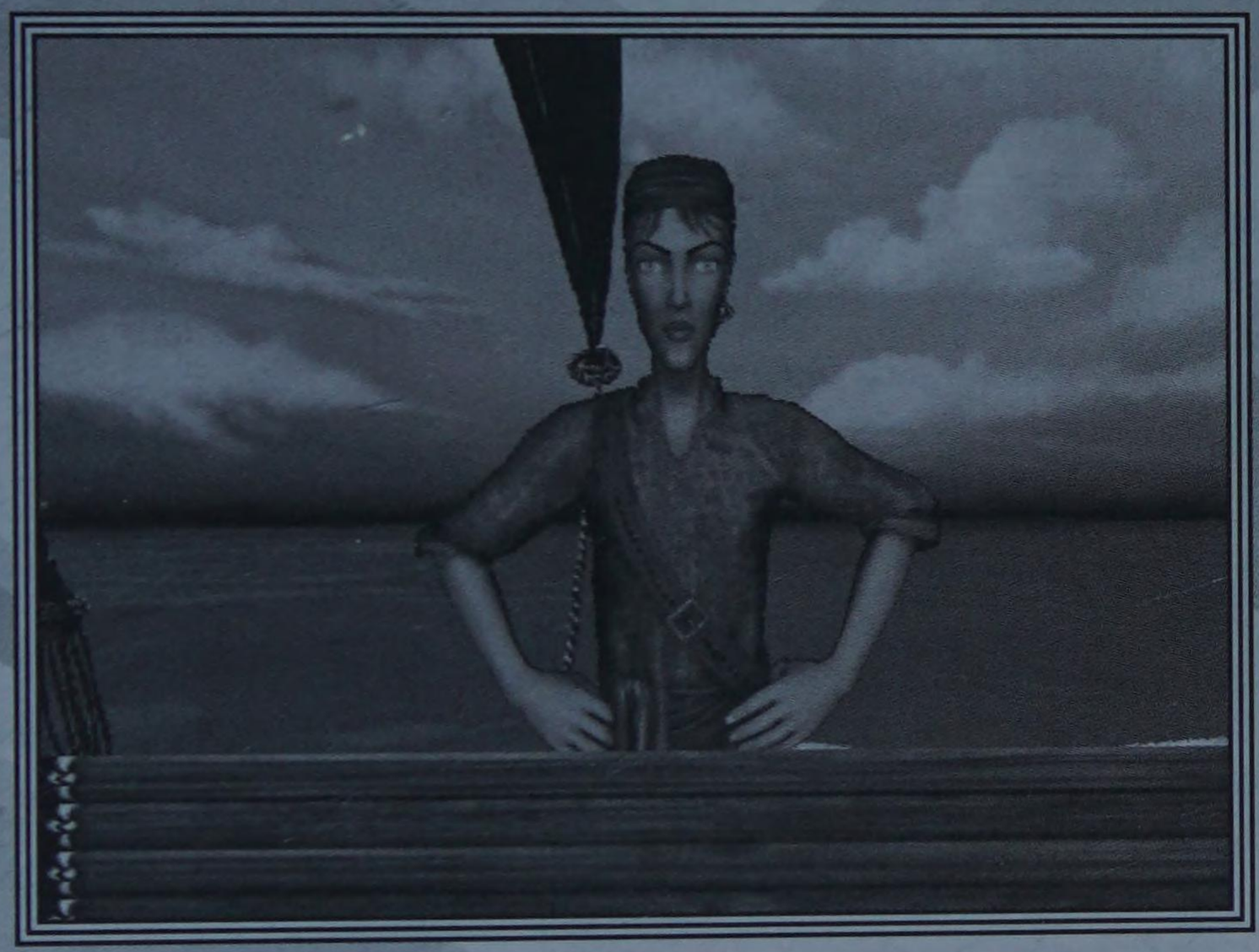


Fig. 05-26.
Annabelle is disguised as a boy—but not very well.

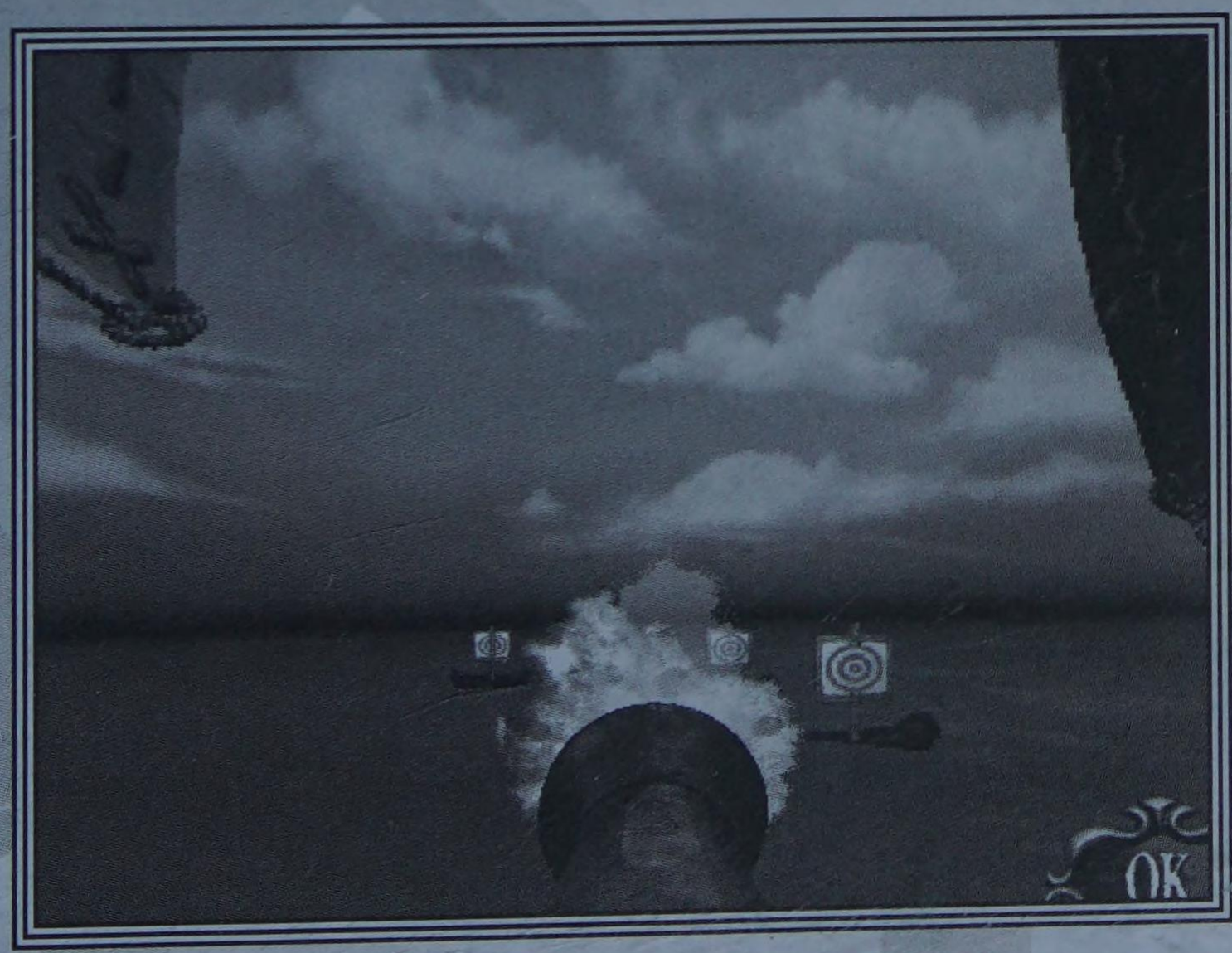
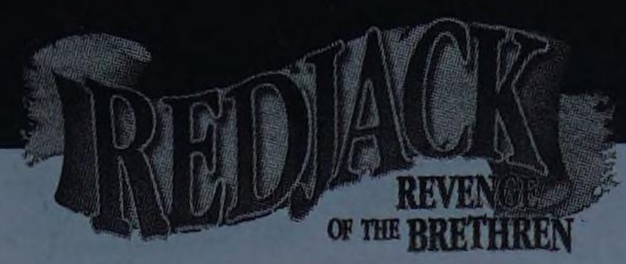


Fig. 05-27.
Blast moving targets with the cannon.



MOVING ALONG

After speaking with everyone above deck, click on the door leading to Captain Justice's cabin. Inside the cabin, speak with Captain Justice. When the conversation is through, this segment of the game ends, and you move along to Port Royal.

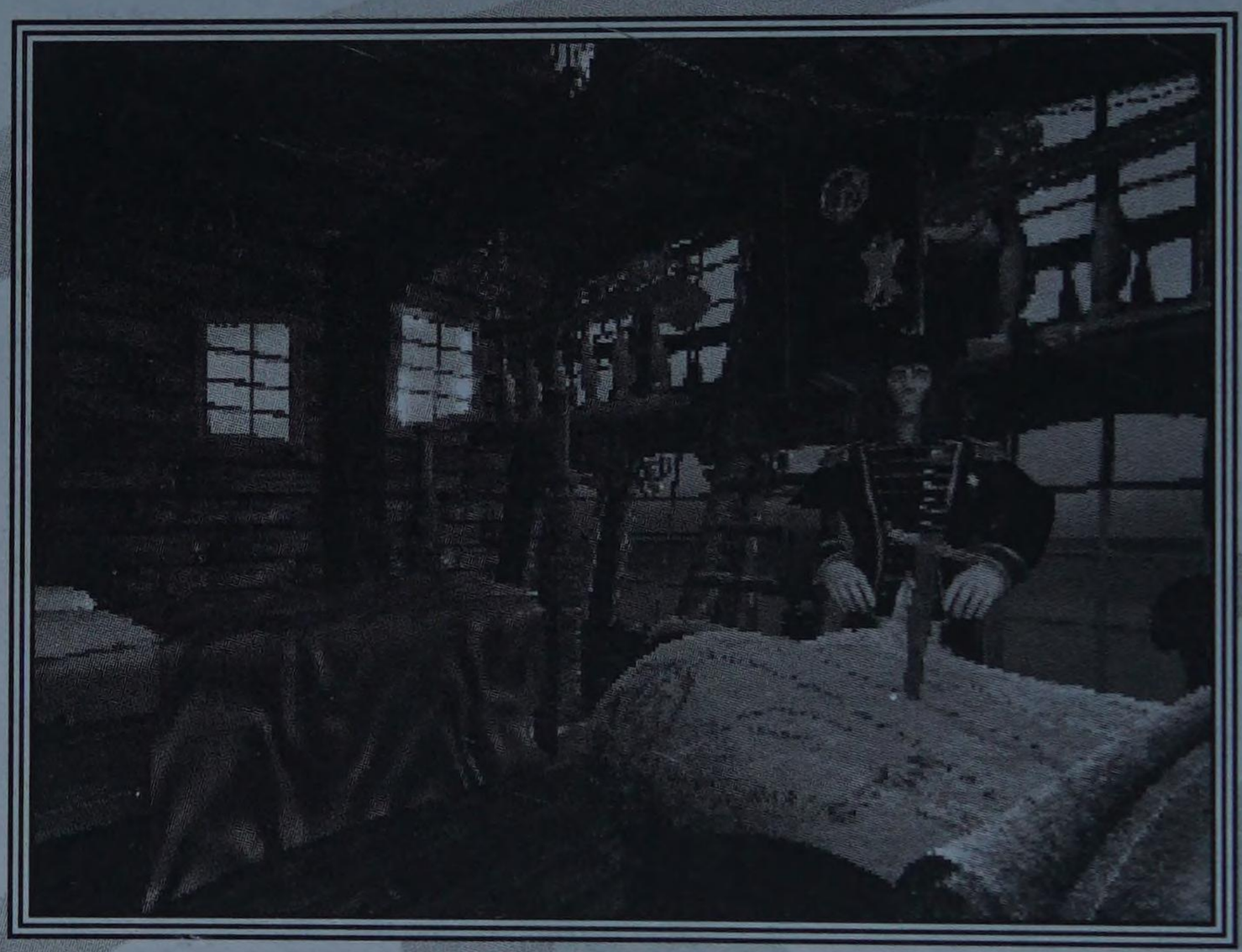
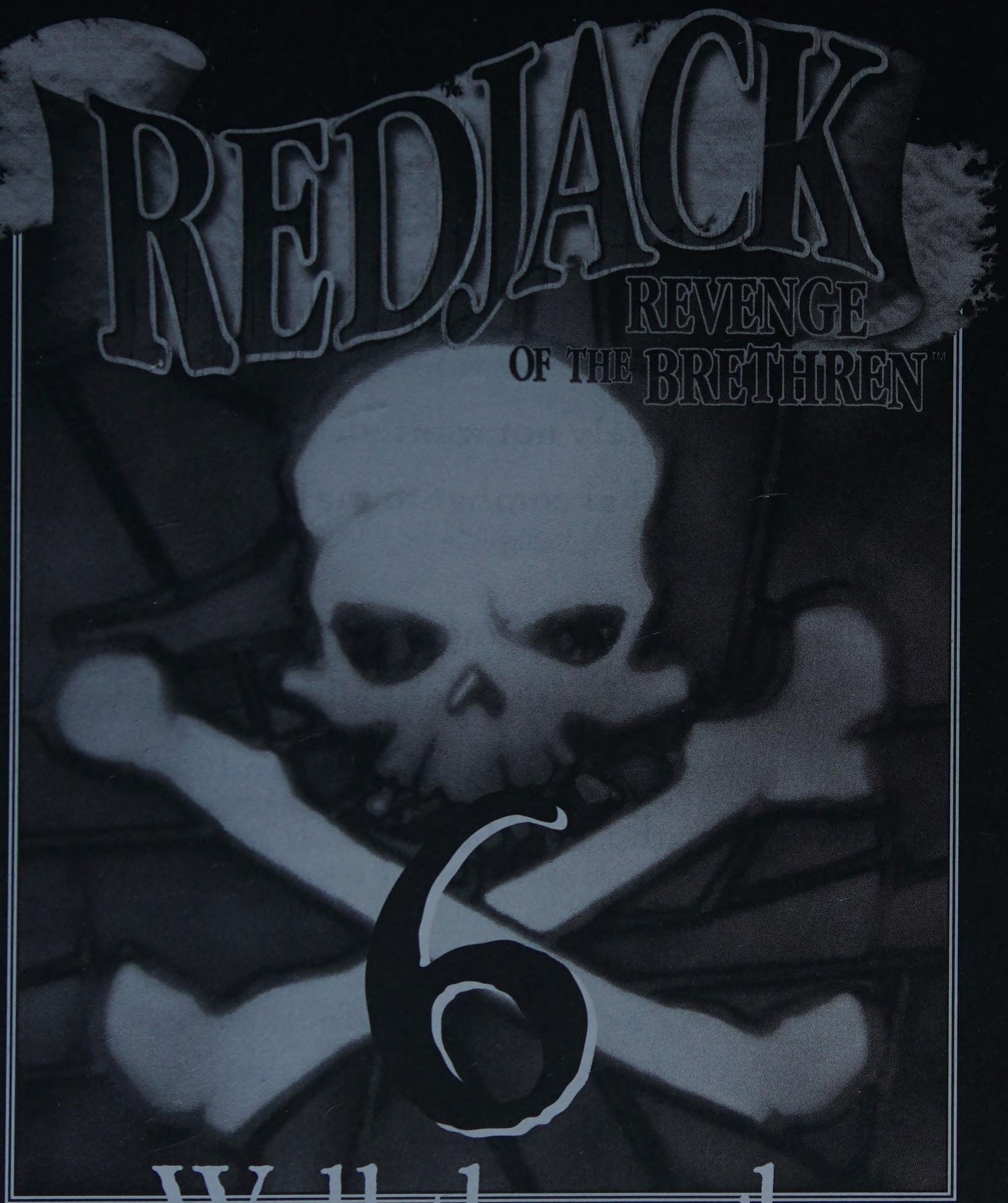


Fig. 05-28. Speak with Captain Justice to end your time aboard the ship.

Prima's Official Strategy Guide

RED JACK

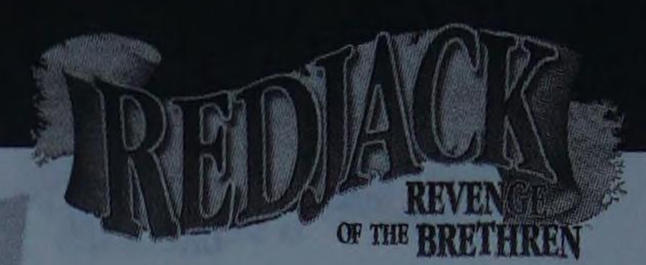
REVENGE OF THE BRETHREN™



Walkthrough of Port Royal and Red Jack's Island

After a long ocean voyage, you find yourself in the Jamaican town of Port Royal. Port Royal's attitude toward pirates tends to fluctuate over time—and right now, pirates are definitely not wanted. You'll have to be clever and skilled at combat to make your way past Port Royal.

Shortly after departing Port Royal, you'll find yourself marooned with Annabelle on RedJack's island. There's a lot to do on this island, which you'll revisit later for the grand finale.



Port Royal

Your tasks in Port Royal are:

- Explore Port Royal.
- Visit Erzulie the fortune teller.
- Defeat two assassins in combat.
- Escape from jail.
- Gun down enough of the town's guardsmen to get back on your ship.

Let's take a closer look at each of these tasks.

EXPLORING PORT ROYAL

When Captain Justice frees the crew for the evening, your first task is to explore Port Royal. This is a simple process that can be skipped if you don't care about the flavor of the story. It's recommended, however, that you give the town a once-over before proceeding to weightier matters.

Here's what you can do:

- Talk to your crewmates before they set about their business.
- Meet the town jailer, who's standing right outside the jail.
- Note all the soldiers walking around town. You'll have to fight them later.

When you're ready to stop exploring and start making progress, simply enter Erzulie's abode.

Map of Port Royal

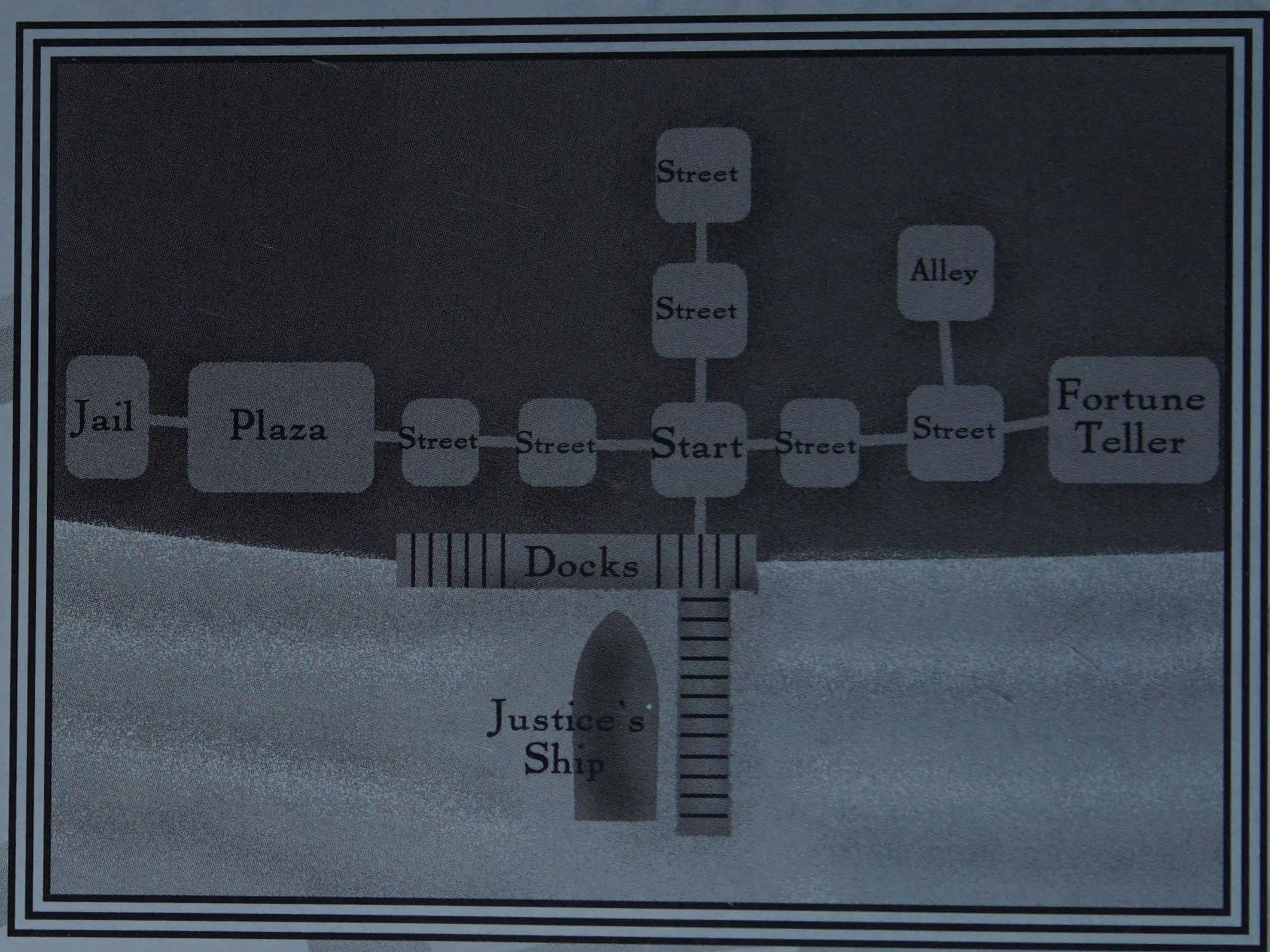


Fig. 6-01.
This giant cross dominates the plaza by the jail.

Fig. 6-02.
You'll find yourself inside this jail before long!

VISITING ERZULIE

Enter Erzulie's shop to learn more about RedJack and the Brethren. Don't worry about picking the "right" conversation options, as all are valid. However, do pay close attention to what Erzulie says. Before the conversation ends, she will give you two vials that will aide you in future combat.

Fig. 6-03.
Walk inside to have your fortune told.

When the conversation is through, Erzulie will vanish, and you'll have nothing to do but leave. Save the game before leaving, as you'll have to fight some assassins as soon as you walk out the door.

DEFEATING THE ASSASSINS

After you leave Erzulie's place, you'll encounter Captain Justice. He walks up and initiates a brief conversation. Before he can say too much, however, a pair of black-cloaked assassins leaps down from the rooftops and kills him. You're forced to fight both!

Fig. 6-04.
These assassins mean business.

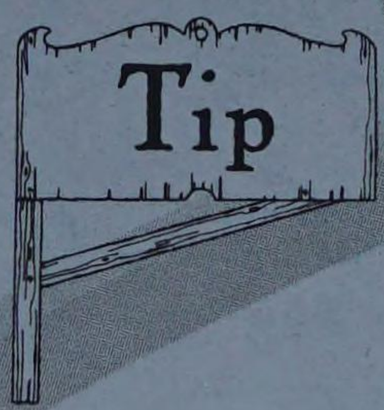
This combat is fairly difficult if you don't use any tricks, but you can make it much easier by grabbing the lid from a nearby barrel and using it as a shield. Here's how:

1. When the fight starts, don't flail your sword wildly. Instead, strike infrequently and check to see if you've moved forward after each strike.

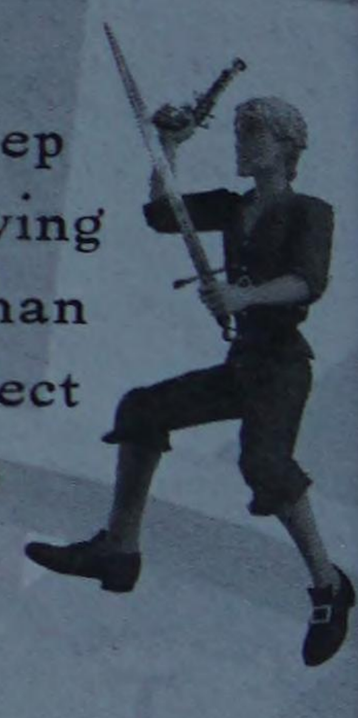
When your sword strokes hit the assassin, he's likely to step back. You'll automatically step forward when this happens.

2. After taking a single step forward, look to the left side of your screen for the barrel lid.
3. Click on the barrel lid. You'll automatically pick it up and use it as a shield, which makes the rest of the fight much easier.

Fig. 6-05.
Grab the lid from the barrel on the left-hand side of your screen.



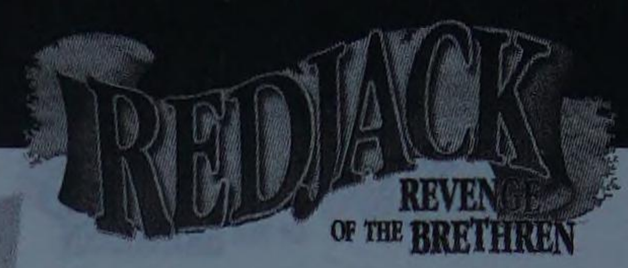
Be aware that you can't pick up the lid from your starting position. You MUST move a step forward to reach it. Furthermore, if you swing your sword too much and end up walking more than one step forward, you'll be too far forward to collect the lid. So be sure to strike carefully, and pick up the lid after the first forward step.



When clicking on the crates to the right, Nick will knock them over onto the assassin, who will take a considerable amount of damage.

Here are a few other pointers to aid you with this combat:

- Click on the vials Erzulie gave you to restore your health or vitality in mid-fight. Don't worry about using them up, as they'll be full again the next time you get into a duel.



- Your first opponent has a sword and thus should be fought with slow, carefully placed blows until you pick up the barrel lid. After you have the lid, you don't have to worry much about defense. Just hack away!
- Your second opponent fights with knives. His attacks are almost impossible to block because he doesn't wind up much before striking, and you can't predict what he'll do. If you managed to get the barrel lid, however, you won't take much damage from him. Just attack rapidly and use Erzulie's vials if necessary.

Fig. 6-06.
With the barrel lid serving as a shield, combat becomes a lot easier.

When you've beaten both foes, the city guard will automatically discover you and charge you with the murder of Captain Justice. You're then whisked off to jail.

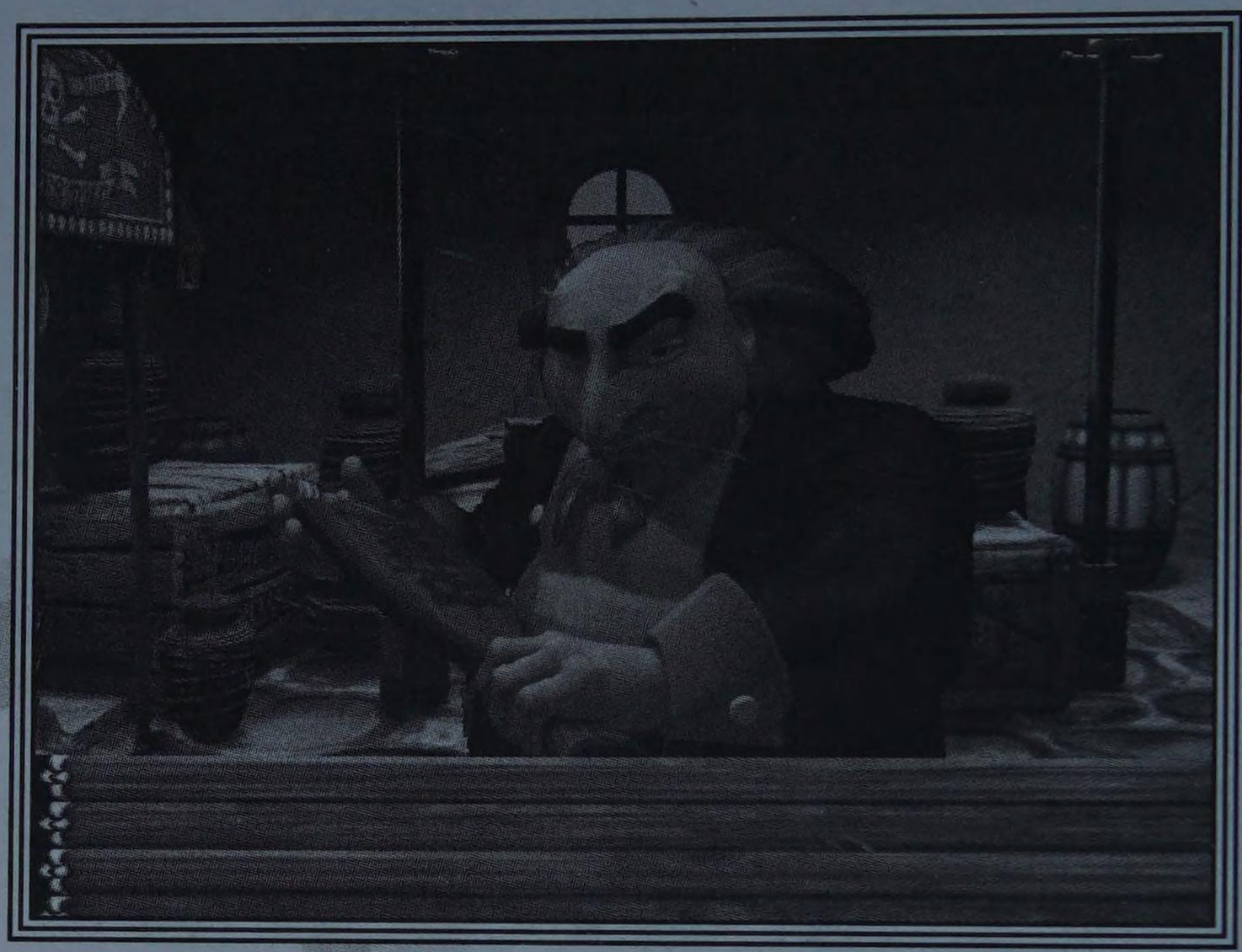


Fig. 6-07.
The jailer won't take kindly to the murder of Captain Justice.

ESCAPING FROM JAIL

After a brief conversation with the jailer, you're left to your own devices in the jail cell. Here's how to break out of jail:

1. Chat with the Spaniard in the next cell.

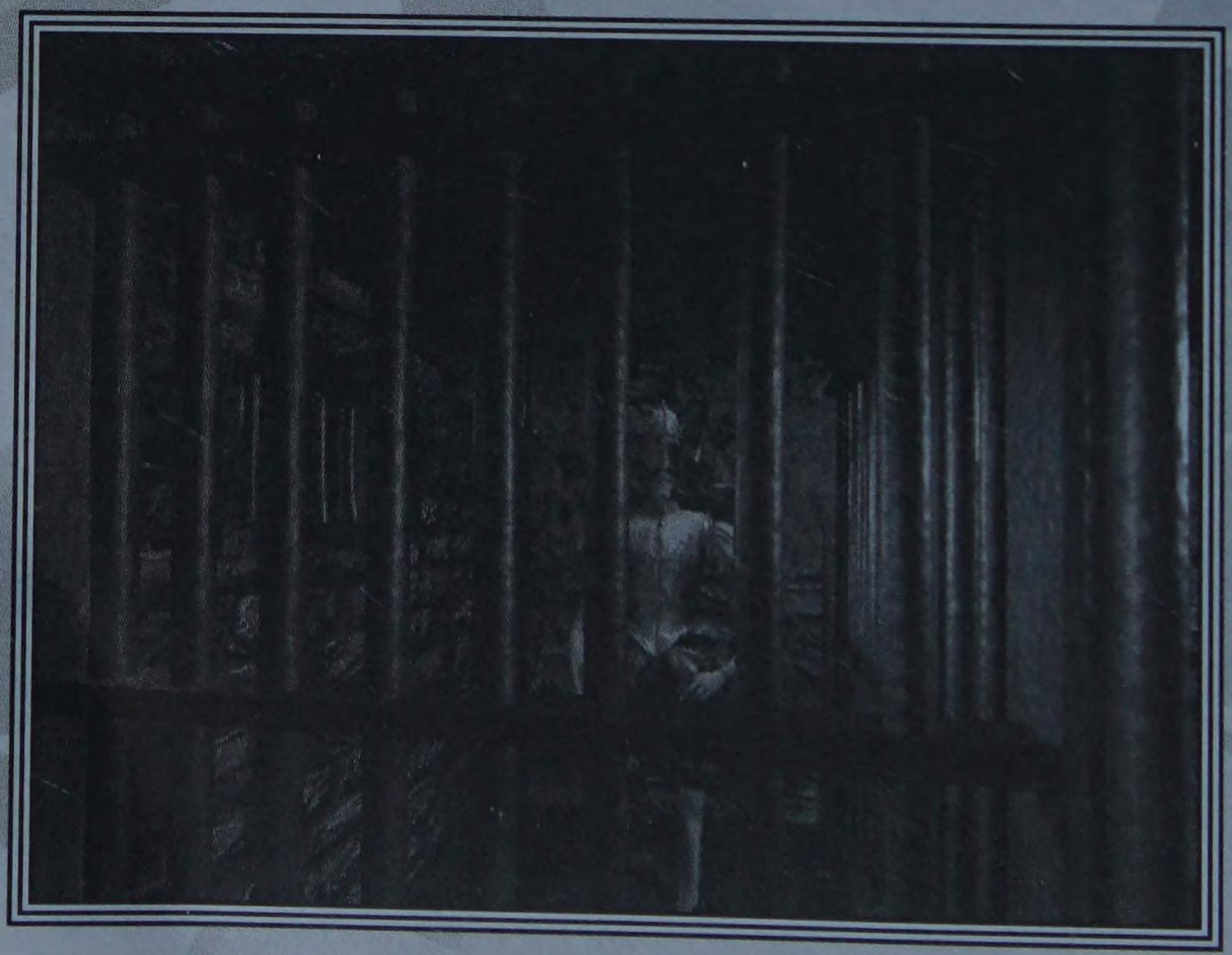
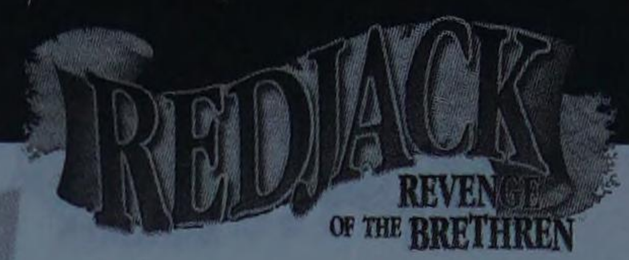


Fig. 6-08.
The Spaniard offers helpful advice.



2. Open the tray in your cell. Inside is a plate, a mug, and a spoon.
3. Take the mug and drag it onto the window bars. Release it. Annabelle will appear at the window and give you some rum.

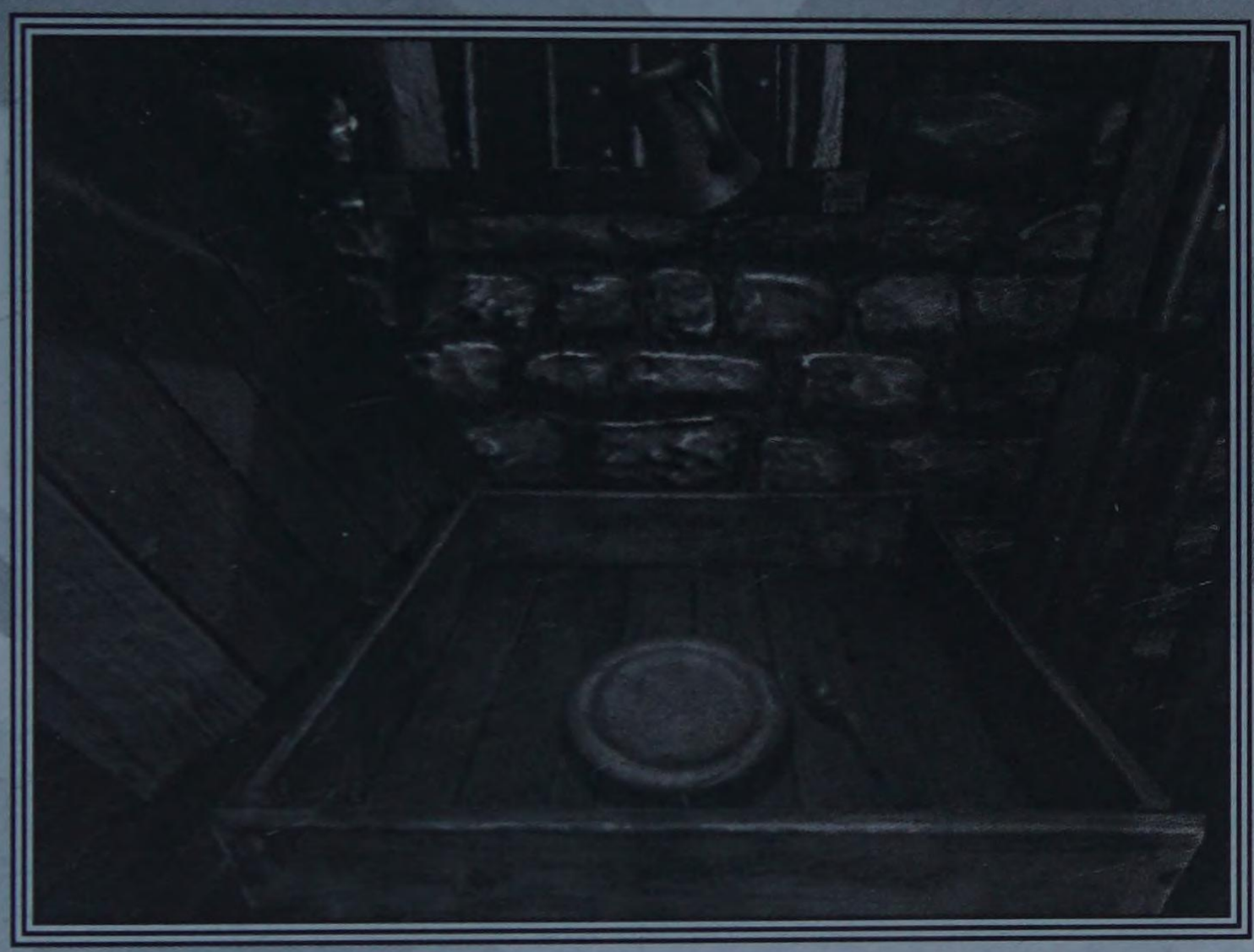
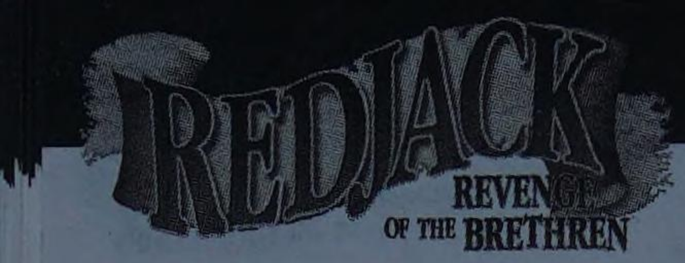


Fig. 6-09. Drag the mug on the window bars, then release it.

4. Close the chest and turn around. The jailer will confiscate your rum.
5. Talk to the jailer again and tell him you're thirsty. He'll drink your rum and fall asleep.
6. Turn back to the chest, open it, and take out the spoon.
7. Click the spoon on various parts of the stone wall until you pry a couple of rocks loose.
8. Take the rocks, close the chest, and turn around.
9. Click a rock onto the jailer's head for some instant gratification. Now click another rock on the row of muskets outside your cell. You'll throw the rock, knock over a musket, and flip a ring of keys into your cell.



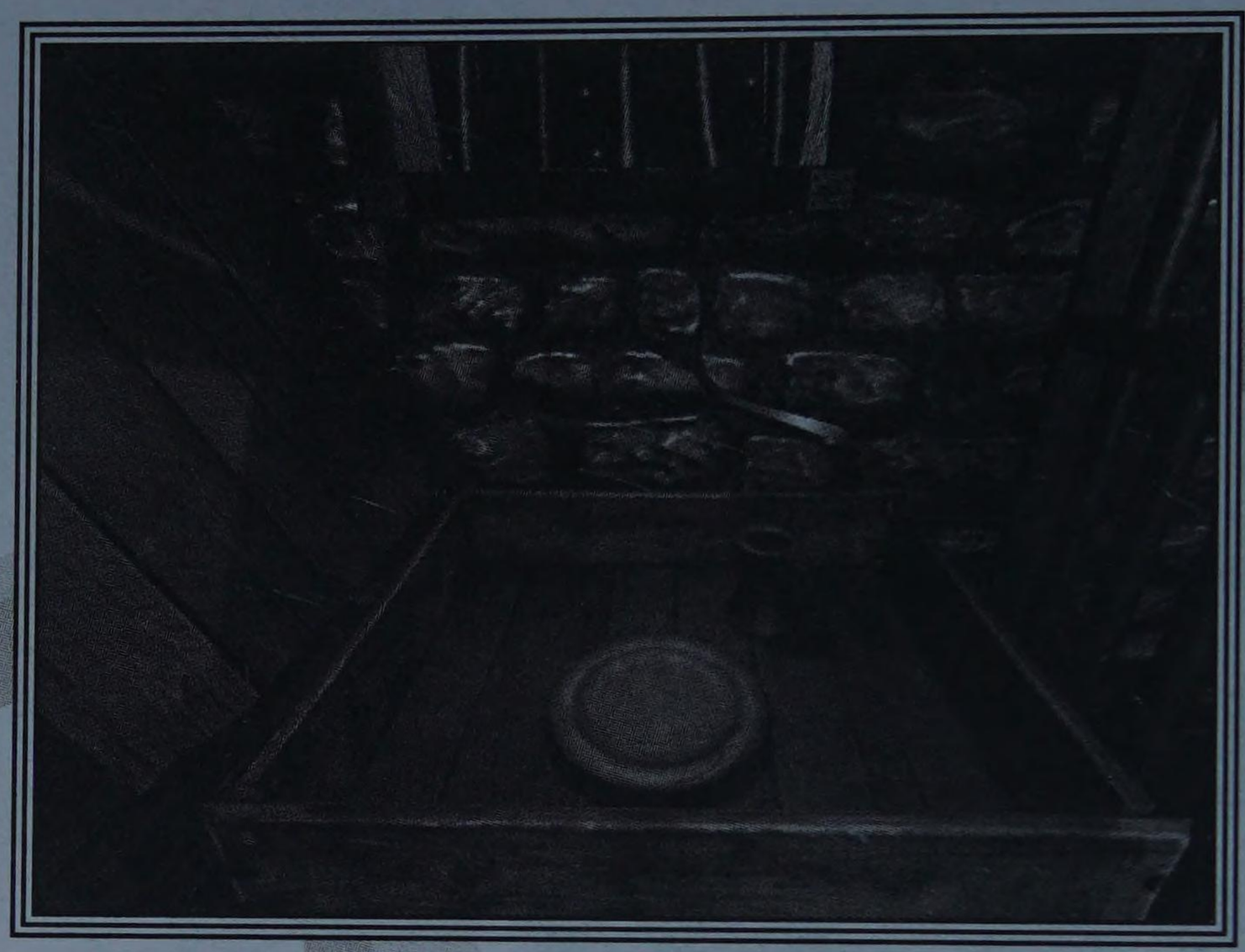


Fig. 6-10.
Pry a rock loose from the wall with your spoon.

10. Pick up the keys and click them on the lock to escape the cell.
11. Take your inventory chest (NOT THE GUN), which is lying in a corner of the jail.
12. Talk to the Spaniard again and decide his fate. Either take him with you or leave him to hang in your place.
13. Save the game.
14. Click on the wooden door leading outside.

KILLING THE GUARDSMEN

The minute you burst out of jail, you'll find yourself besieged by guardsmen. Some will charge at you, while others will hang back. You're likely to be killed the first few times you try this sequence, which is why you saved your game just before breaking out of jail.

Your default attack in this sequence is the pistol, but if a guardsman gets close enough, clicking on him results in a sword attack.

The key to victory is to memorize the location of enemies, then apply this knowledge when you reload and try again. Concentrate on keeping a steady hand and keeping your mouse movements small.

Fig. 6-11.
Most of your opponents will be distant, as this one is.

Fig. 6-12.
When your enemies get this close, you can hack them with your sword.

The fight is broken up into three distinct stages, each separated by a short animated sequence of Nick walking forward. Here's a list of the enemies you'll face in each stage and in what order to shoot them.

Stage 1

1. Kill both guardsmen running toward you.
2. Look up slightly. Shoot the man standing on the gallows.
3. Look up still farther. Shoot the two guardsmen standing on towers (they're high up in the air; one is above the gallows, and one is to the right).

Stage 2

1. Shoot the man running toward you. Also shoot the man standing on a tent.
2. Turn right. Shoot the man running toward you.
3. Turn back to the direction you were originally facing and shoot two more men—one running, one standing still.
4. Turn right again and shoot the man on the city wall.
5. Turn 180 degrees and look up. Shoot the man standing on top of the tower.

Stage 3

1. Shoot the two men who leap down from above and run toward you.
2. Turn right and look up slightly. Shoot the man on the rooftop.
3. Spin right almost 180 degrees and shoot the man running down the alley toward you.
4. Turn left and shoot another man running down the street.
5. Turn left and slightly up. Shoot another man on the rooftops.
6. Spin almost 180 degrees left and look *way* up. Shoot the man on top of the tower.

When you've killed all the guardsmen, Bone will knock you out with a cheap shot and you'll advance to the trial.

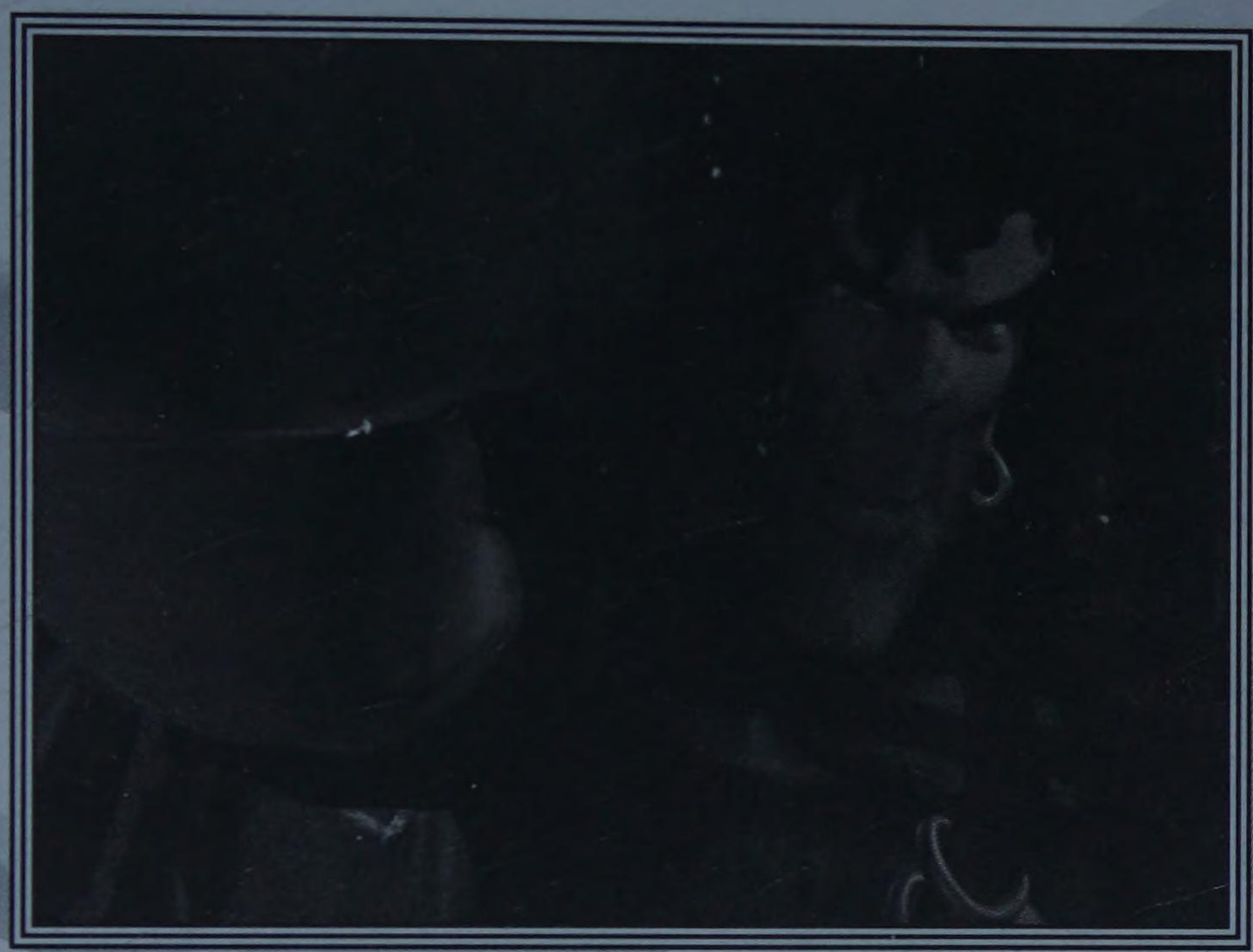


Fig. 6-13.
Never one for sportsmanship, Bone knocks you out cold.

THE TRIAL

On board the ship, you'll be subjected to a not-so-fair trial. You and Annabelle are sentenced to be marooned and are cast overboard. Both of you later wash up on RedJack's Island.

The trial is not interactive, so just sit back and watch.

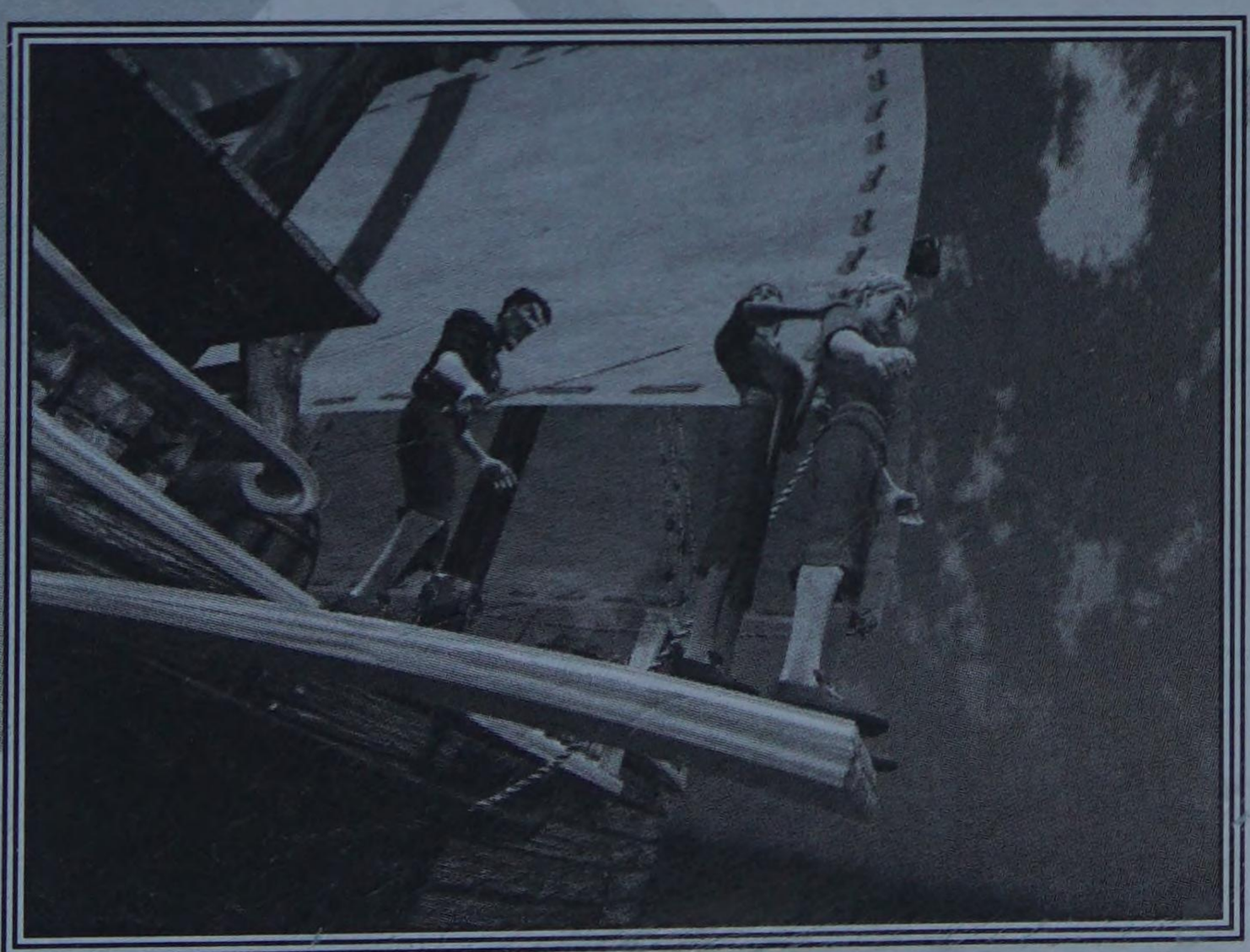


Fig. 6-14.
The trial doesn't go in your favor, so you and Anne are forced to jump overboard near RedJack's Island.

RedJack's Island

After you're marooned on RedJack's Island, your principal task is to unravel the secrets of its ancient temple. This temple contains a number of devious puzzles and traps, some of which are much more challenging than the puzzles you've previously encountered.

Your tasks on RedJack's Island are as follows:

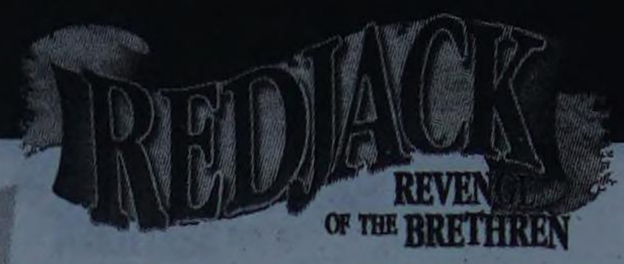
- Collect an artifact on the beach.
- Gain entry to an ancient temple.
- Cross a room filled with lava.
- Traverse a hallway filled with flames.
- Defeat a skeleton.
- Meet RedJack.
- Collect RedJack's book.
- Blow a giant horn to summon the Kraken.
- Light a signal fire to summon Rockfish.

COLLECTING AN ARTIFACT

After exploring as much as you care to, investigate the beach near your initial starting point. You'll find a crate.

Click on the crate to examine it close up. You'll find a crowbar lying against it. Take the crowbar and use it on the lock of the crate.

Take two of the items inside the crate: a letter and an ancient artifact. You can't take the stone tablets.



Map of RedJack's Island

Winding Path
Ballistas
Crate
Door
Walkway
Start
Downstairs
Horn Room
RedJack's Home
Gong
RedJack
Jungle
Bluff Top
Flame Hall
4-Way Junction
Skeleton + Sceptor
Bridge
Lava Room

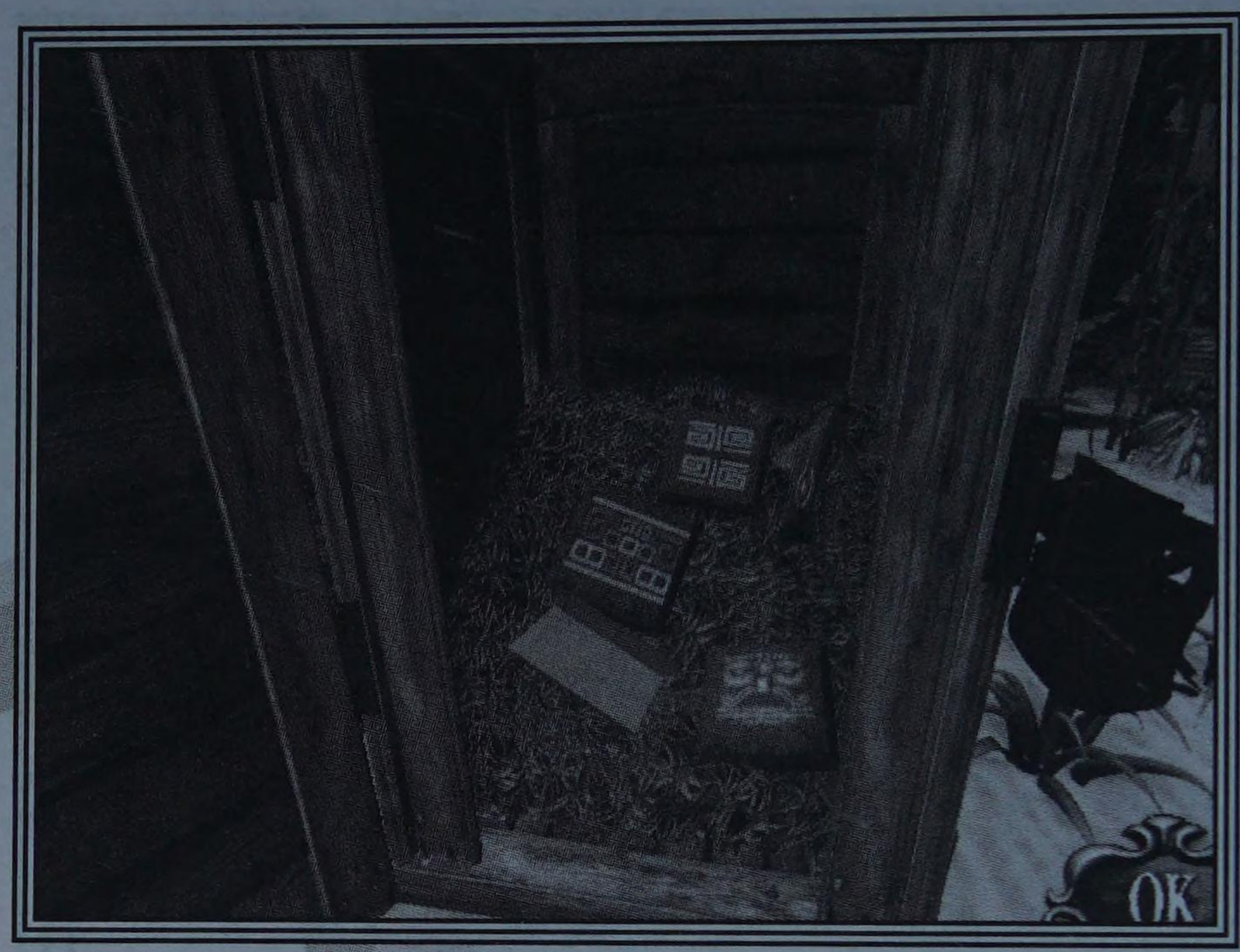


Fig. 6-15.
Take the letter and the green artifact. The stone tablets won't budge.

ENTERING THE TEMPLE

You'll only gain entry to the ancient temple after solving two puzzles, one simple and one extremely difficult.

The entrance to the temple lies across a bridge guarded by poison darts; the first order of business is to disarm the dart trap.

The second puzzle involves moving colored gemstones up and down a pair of stone pillars to make the door to the temple open.

Avoiding the Poison Darts

Here's how to deactivate the poison darts along the bridge leading to the temple.

1. Click on the pair of stone faces that borders the bridge. You'll enter a close-up view.
2. Click on the top face to spin it to the "eyes closed" position seen in the screenshot.
3. That's all! As long as both faces are at the "eyes closed" position, the dart trap is inactive.

Fig. 6-16.
Both faces are at the "eyes closed" position, so you may cross the bridge freely.

Solving the Gem Puzzle

After deactivating the poison darts, walk across the bridge. You'll find yourself looking at the temple's front door, which looks like a big tooth-filled mouth. It's currently closed.

To open the mouth and get inside, you'll have to solve an extremely tricky logic puzzle involving gems and pedestals. Nick and Anne must stand on each of the stone pedestals and manipulate gems through a series of slots in two stone pillars. Each time Nick inserts or removes a gem, Anne's pillar moves up or down. Each time Anne inserts or removes a gem, Nick's pillar moves up or down. Play with it a while to get a sense of how it works.

Here are some general tips on how the puzzle functions:

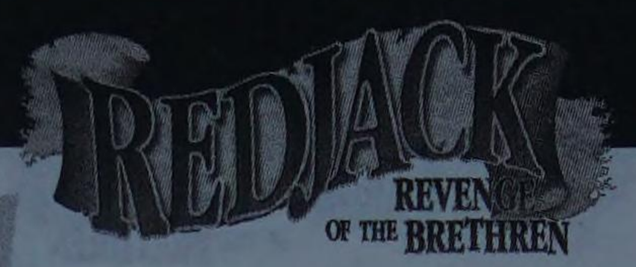
- You have to talk with Anne before trying the puzzle for the first time—if you don't, she won't get on the other pillar.
- Click on either Nick or Anne to make them grab gems. Click on the gems themselves to put them back in the pillars.
- The object of the puzzle is to arrange the gems in the same order as the gems suspended over the bridge. Look back and up, and you'll see what we're talking about.

- Green gems move the pillars one space; red gems move them two spaces; and blue gems move them three spaces.
- There are many possible ways to arrive at the solution.
- This puzzle is pretty darn hard!

Fig. 6-17.
Insert and remove gems to move pillars.

If these tips aren't enough, here's the puzzle's solution:

1. Nick takes blue.
2. Nick puts blue back.
3. Anne takes green.
4. Nick takes red.
5. Anne takes red.
6. Nick takes green.
7. Nick puts green back.
8. Nick takes green.
9. Nick puts green back.



10. Anne takes blue.
11. Anne puts red.
12. Nick takes blue.
13. Anne puts green.
14. Nick puts blue.
15. Anne puts blue.
16. Nick puts red.

When the sequence is complete, the mouth opens.

Fig. 6-18.
The mouth, shown closed here, opens when the puzzle is solved.

CROSSING THE LAVA ROOM

After entering the mouth, you'll find yourself in a lava-filled room. You'll have to make a series of jumps to reach the other side. Here are some tips on getting across:

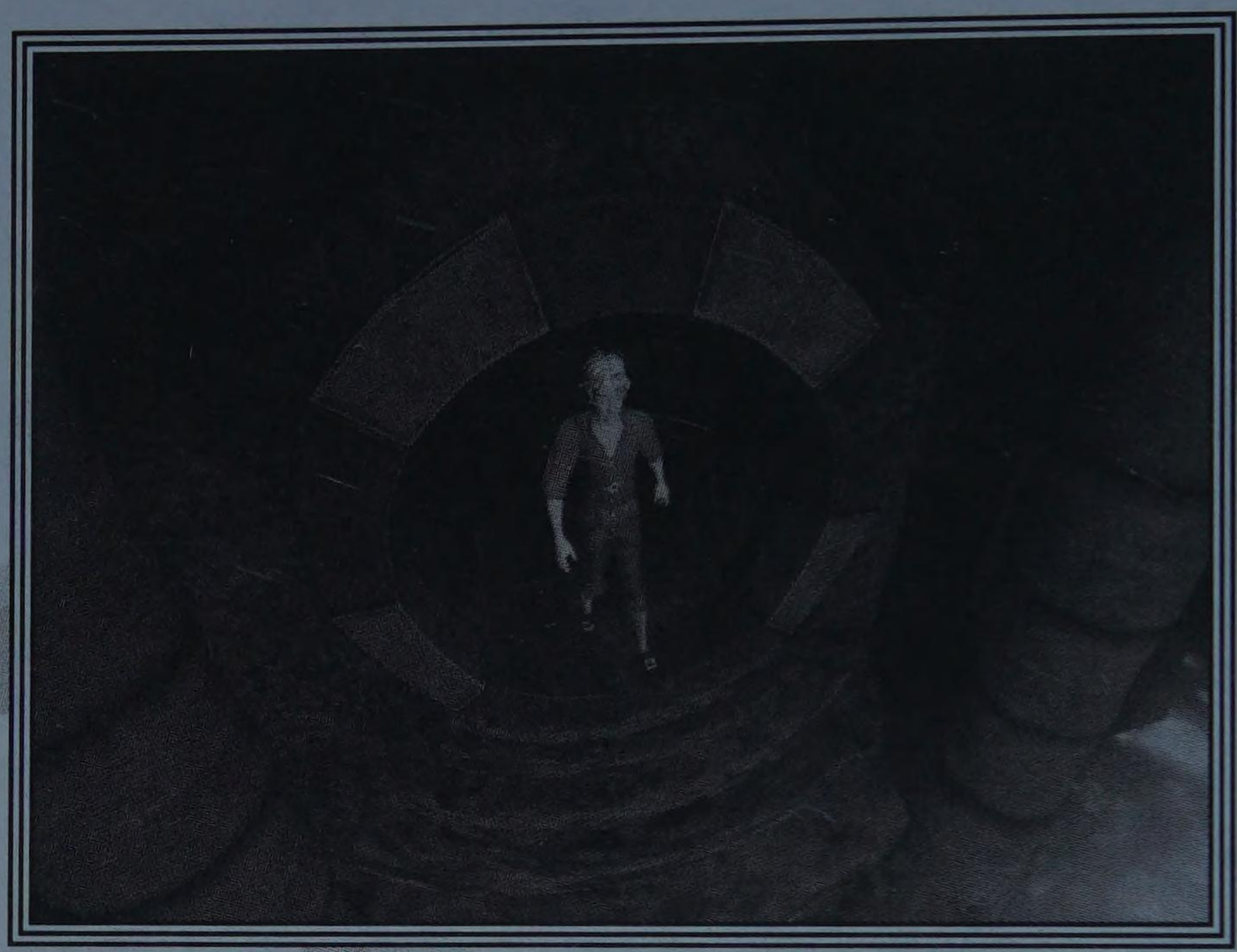


Fig. 6-19.
The lava room is a dangerous place for the unwary.

- Save the game before starting the puzzle, and save whenever you're standing on a solid block.
- Solid blocks are visibly larger than the others and can be stood on indefinitely. Smaller blocks bob up and down and can only be stood on for a moment. You must therefore jump off of the bobbing blocks quickly or get fried.

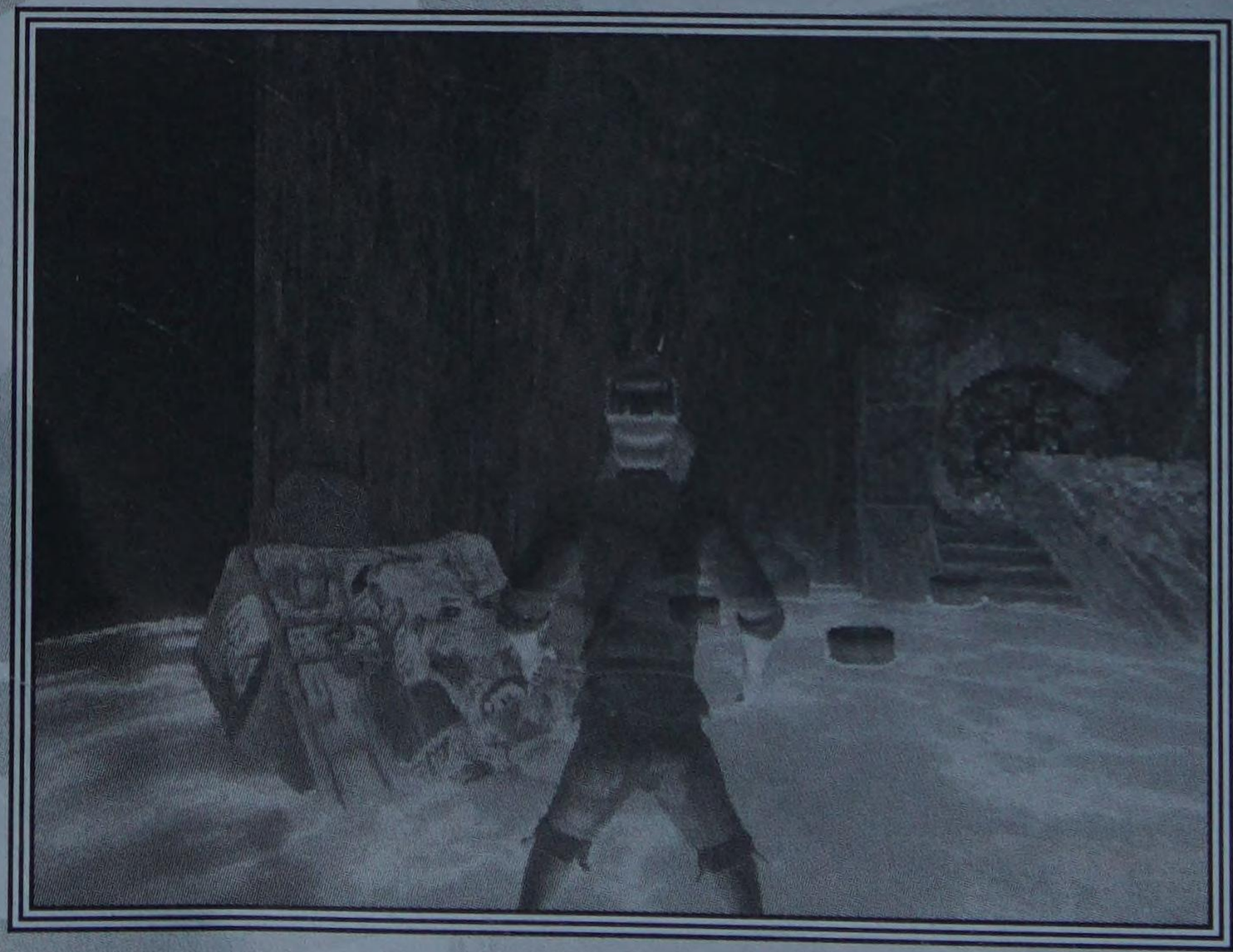
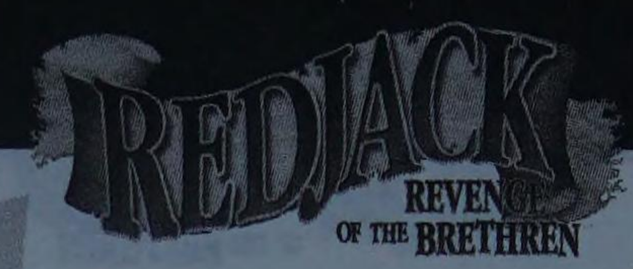


Fig. 6-20.
The smaller blocks tend to sink, so you can't stand on them long.



⚓ When navigating through the lava, use the keyboard's arrow keys instead of the mouse. This gives you a better sense of what your options are, as the arrows automatically turn you toward potential jumps.

Here's a full walkthrough of the puzzle, in case you need extra help. Use the keyboard exclusively as you follow this walkthrough, and remember that the up arrow causes you to jump.

1. Left
2. Jump
3. Jump
4. Jump
   (Pause and save.)
5. Right
6. Jump
7. Right
8. Jump
   (Pause and save.)
9. Left
10. Jump
11. Left
12. Jump
13. Right
14. Jump
15. Right
16. Jump
    (Two new blocks rise from the lava. Pause and save.)
17. Right
18. Jump
19. Right
20. Jump
21. Left
22. Jump
23. Left
24. Jump
25. Right
26. Jump
27. Left
28. Jump
29. Right
30. Jump
    (Pause and save.)
31. Jump
32. Right
33. Jump
34. Left
35. Jump
36. Right
37. Jump
    (Two more blocks rise from the lava. Pause and save.)
38. Right
39. Jump
40. Left
41. Jump
42. Right
43. Jump
44. Left
45. Jump
46. Left
47. Jump
    (Pause and save.)
48. Left
49. Jump
50. Jump
51. Jump
52. Right
53. Jump
54. Jump
    You made it! Save the game.

CROSSING THE FLAMING HALLWAY

After you cross the lava room, you'll find yourself in a four-way junction. Turn left and you'll find a hallway lined with deadly flame-throwers. Your task is to reach the end of this hallway and flip a lever.

Here are tips for getting through it:

- Save the game before starting down the hallway.
- Use the forward arrow key to advance past each set of flames.
- You don't need to rush! If you manage to get past a given set of flame-throwers you're safe from them, and you *won't* get hurt while you're getting ready to cross the next set. So take your time.

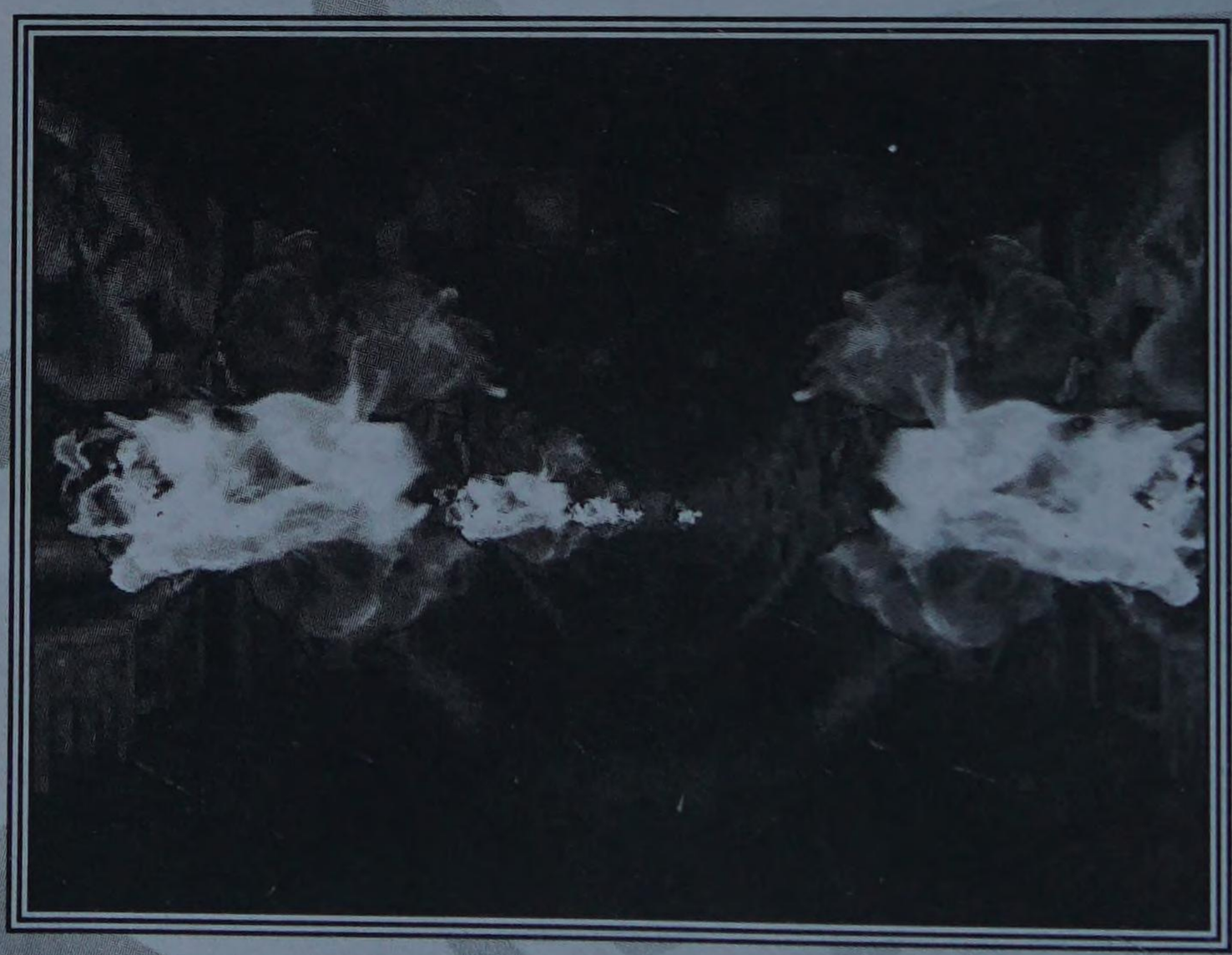
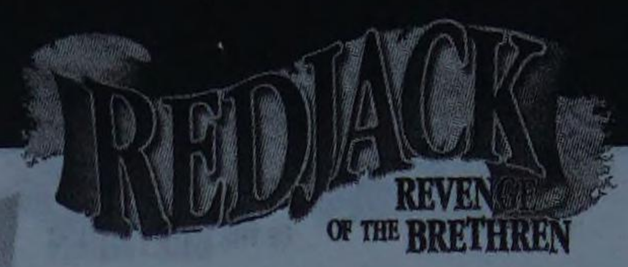


Fig. 6-21.
Take your time!

- The flame-throwers shoot flames in repeating patterns. Stand still and watch for these patterns before advancing. Count as each flame gout appears and note where the pause is. Then, when the pattern repeats itself, step forward during the pause.



- Save the game periodically. If you're really having trouble, save after every completed move forward.
- The very last set of flames won't pause. Walk through them just as the flames are about to appear, or after they've just ended.
- Throw the lever on the wall when you reach the end of the hallway.

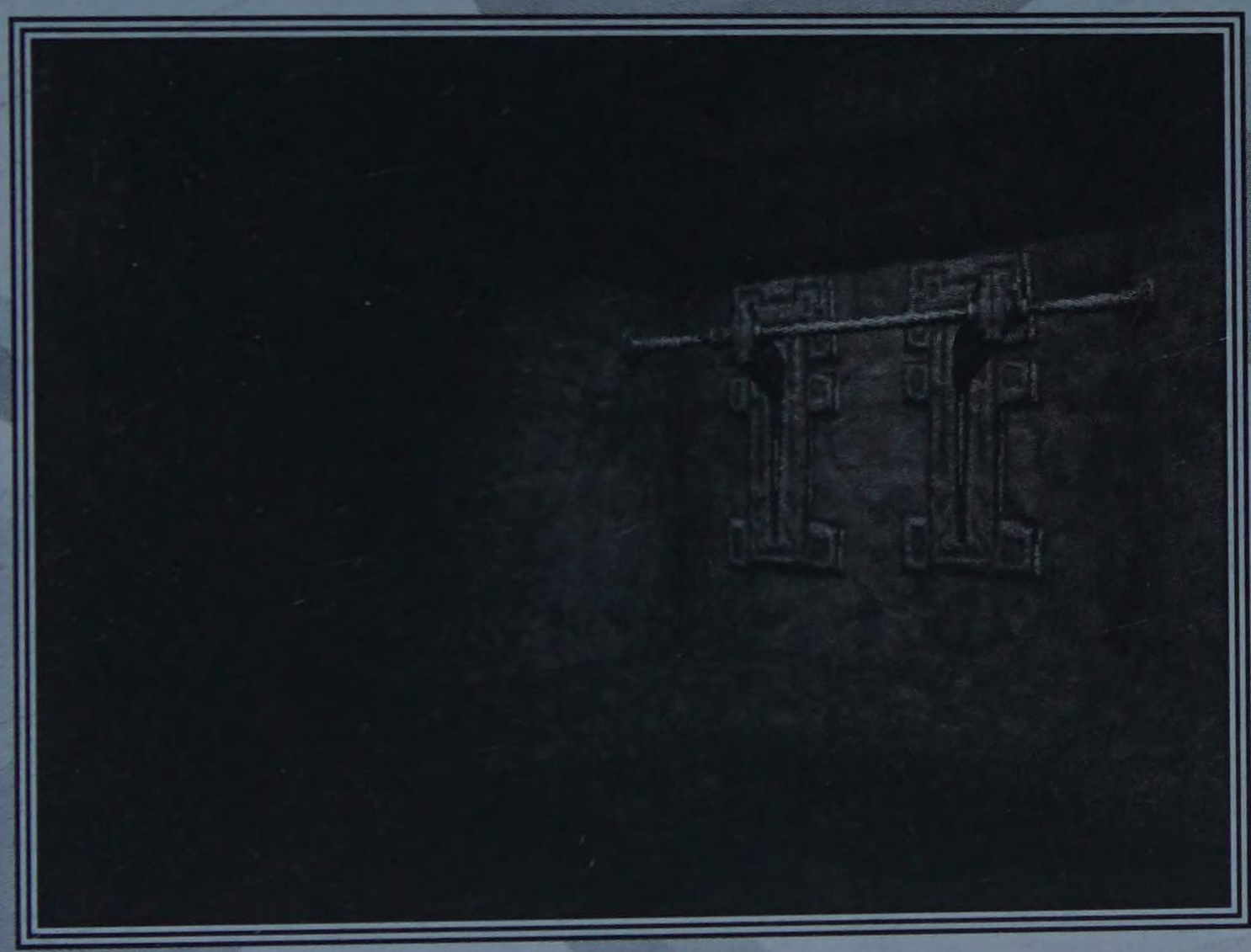


Fig. 6-22.
Throw the lever to turn off the flames and open a new area.

- Save the game.

DEFEATING THE SKELETON

After throwing the lever at the end of the flaming hallway, return to the four-way junction and walk across it into the newly opened area.

At this point you'll have to swing across a pit and do battle with a fierce skeleton. Here's how:

1. Approach the edge of the pit. Note the swinging chain overhead.

2. Click on the chain as it swings toward you. You'll catch it and swing across.

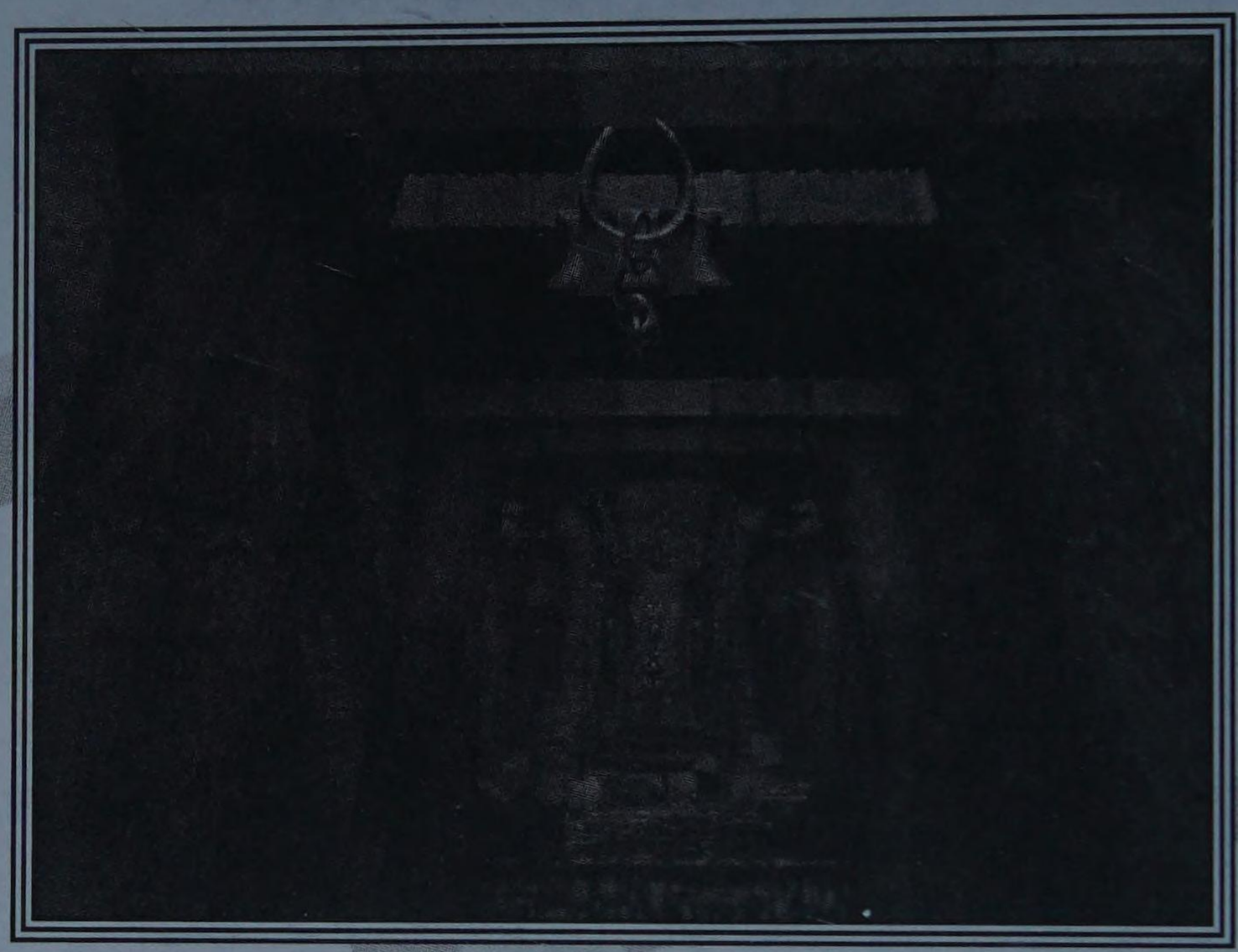


Fig. 6-23. Swing across on the overhead chain.

3. Save the game.
4. Walk forward and pick up the scepter. This awakens the skeleton and initiates a combat sequence.
5. The instant the fight begins, swing your sword at the vine located on the extreme right side of your screen.
6. If you cut the vine quickly, a big slab of stone located overhead will swing down and kill the skeleton. You win the fight.
7. Swing back across the pit, using the chain.

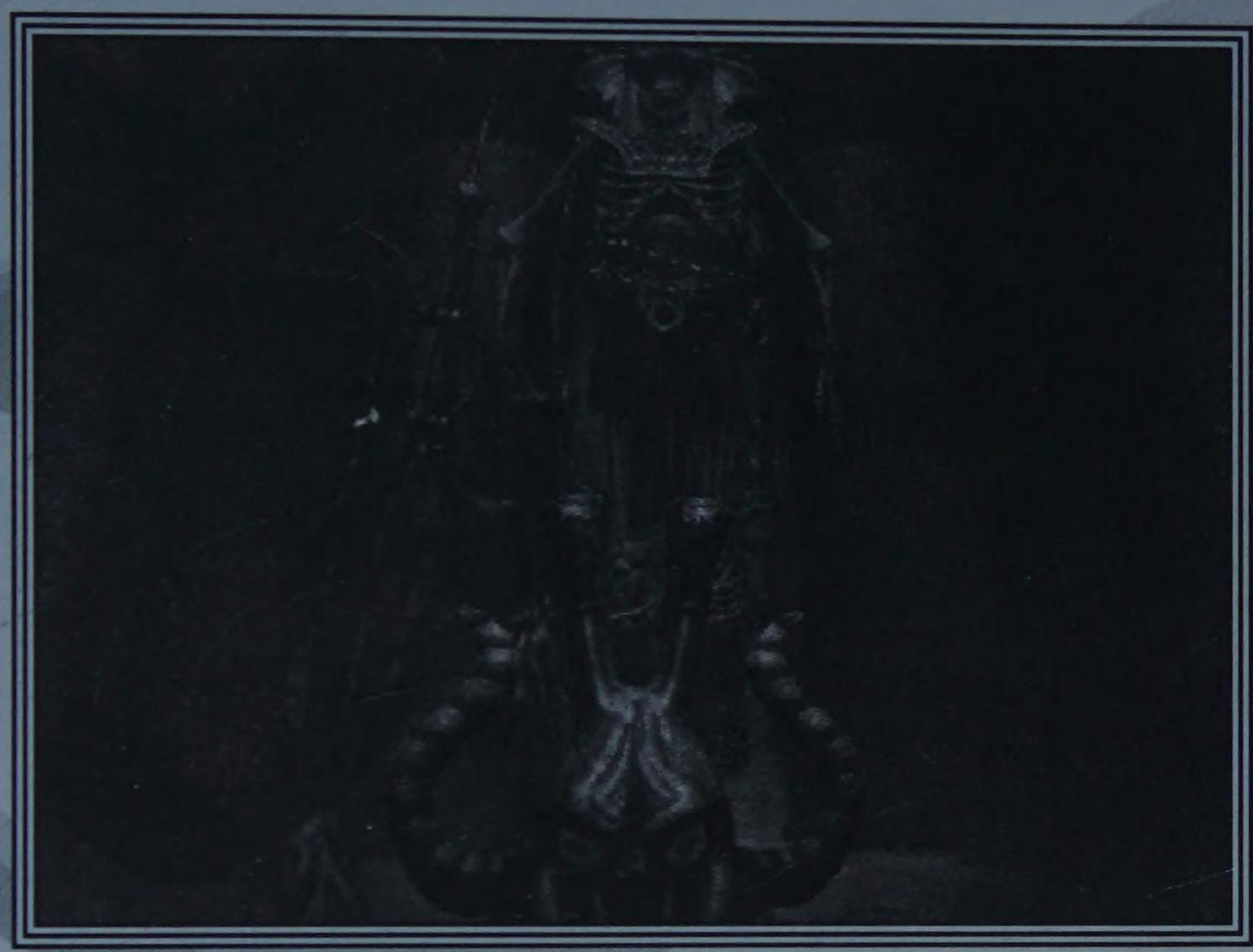


Fig. 6-24.
Pick up the scepter.

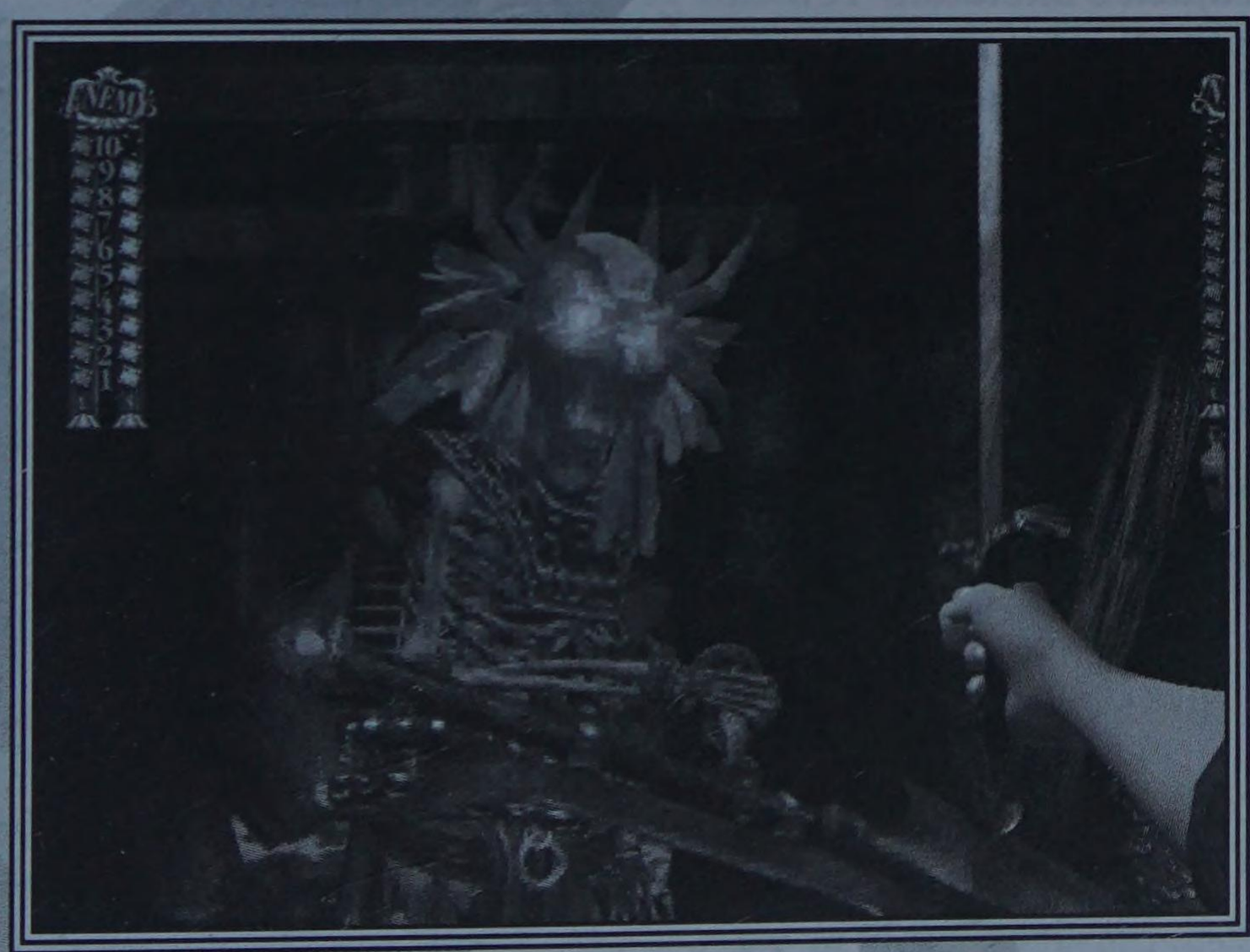


Fig. 6-25.
Cut the vine on the right side of the screen.

MEETING REDJACK

After defeating the skeleton, return to the four-way junction and take the only path you haven't yet explored. This path leads to a winding stairway.

Take the stairs up to a circular door; click on the door to open it and walk through.

Now you're on a bluff on the other side of the island. Feel free to explore it. You'll find:

- A gong that you can beat on (though it doesn't really affect anything)
- A building with a locked chest inside
- A number of ballistae (big crossbows) that you can practice firing
- RedJack's skeleton, perched on a stone outcropping overlooking the sea

Here's a walkthrough of what to do on the bluff.

1. Approach RedJack's skeleton. You can get there from the circular door by walking forward, forward, forward, right, forward, forward, right, forward.
2. Click on the skeleton to enter a close-up view. You'll see a sparkling object just beneath his coat.
3. Click on the skeleton's coat to push it aside and reveal a key. Take the key.
4. You'll have a vision in which RedJack commands you to find the traitor who killed him. You'll also receive a tattoo on your arm that remains after the vision ends.
5. Locate a structure that contains a locked wooden chest.
6. Use the key you got from RedJack to open the chest. Take the book located inside, and read it.
7. Return to the circular door that leads back into the temple. Click on it to go back inside the temple.

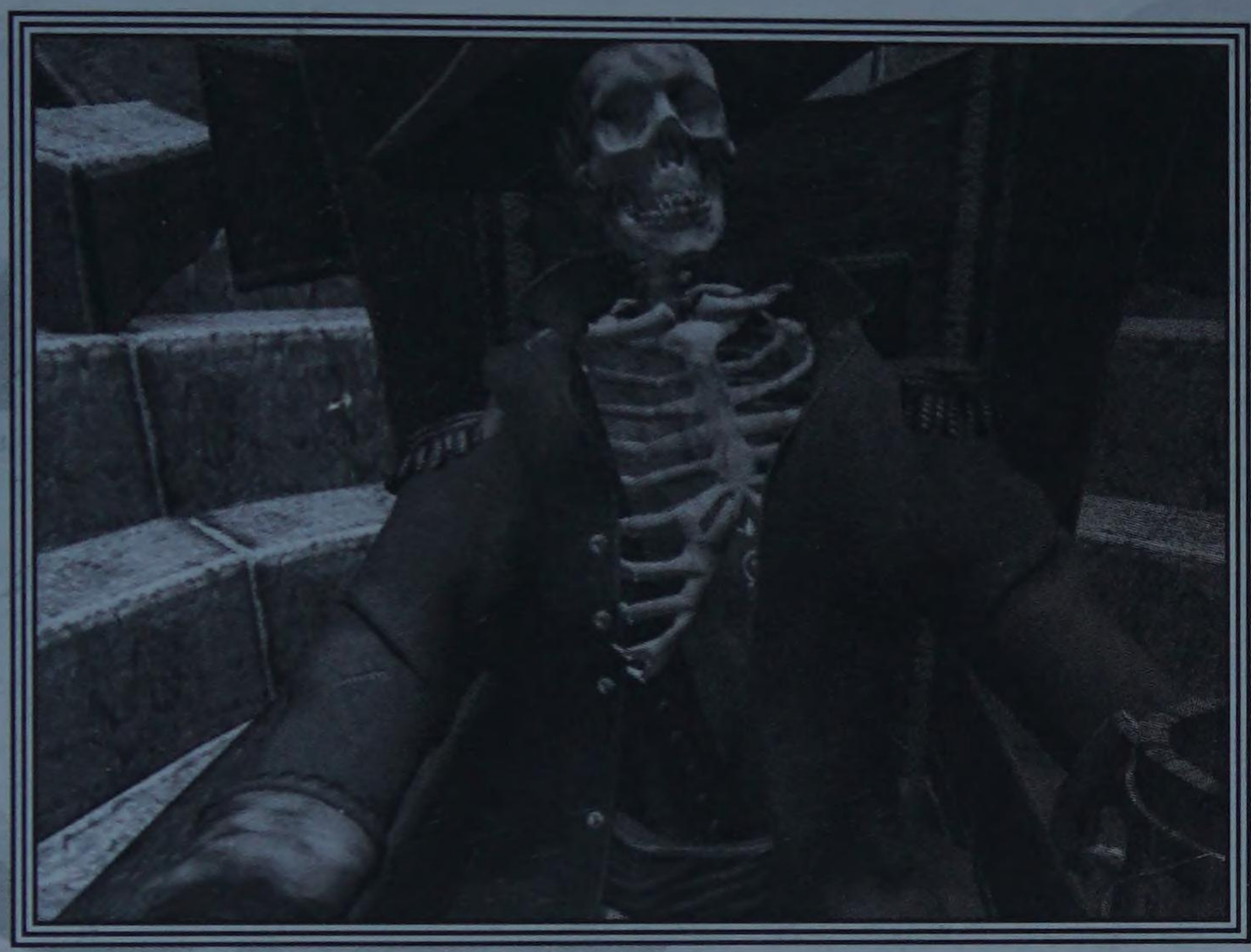


Fig. 6-26.
Approach the skeleton and click on the glittering object beneath his coat.

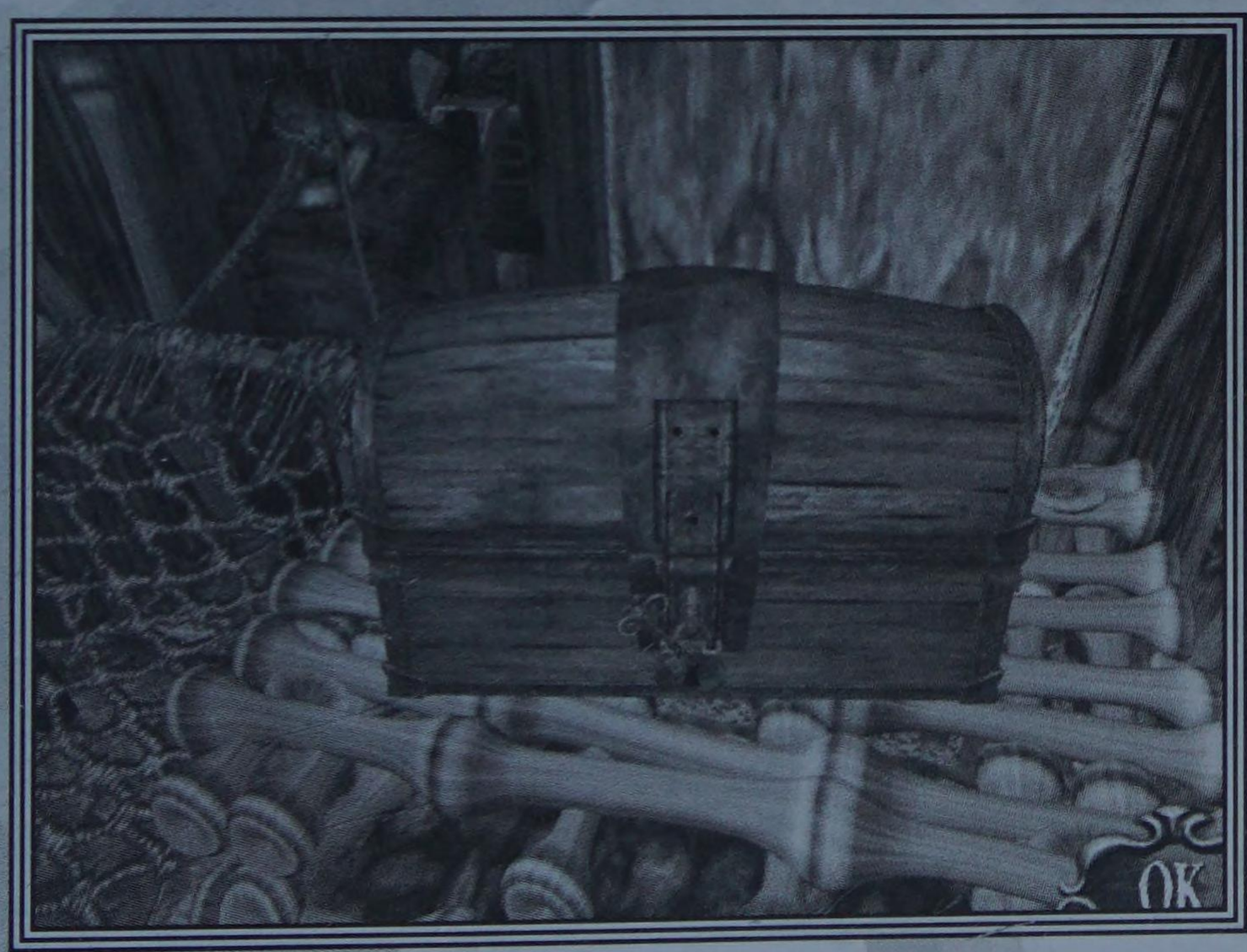


FIg. 6-27.
Use RedJack's key to open the chest.

SUMMONING THE KRAKEN

After finding RedJack's journal in a chest, your work on the bluff is done. It's time to go back through the temple to the other side of the island, locate a giant horn, and blow it to summon a giant sea creature.

Here's how to do it:

1. Return to the lava room.
2. Cross the lava. This is easy now, because the stone blocks are now completely solid—that's right, you can stand on *any* of them as long as you want, and there's no danger of sinking into the lava.
3. Return to the beach where you first appeared on RedJack's Island.
4. Turn right and then walk forward, up a ramp cut into the mountainside.

Fig. 6-28.
Take the ramp up the mountainside.

5. At the top of the ramp is a sealed door. Drag the scepter you got from the skeleton onto the door, and it opens.
6. Walk through the door, down a winding staircase, then up another staircase.
7. At the top is a horn. Take the mouthpiece from your inventory chest (it's the green and purple artifact you took from the crate on the beach) and click it on the horn to attach it.
8. Click on the horn to blow it. You'll see the Kraken stirring.
9. Go back downstairs, turn right, and walk toward the open door.

Fig. 6-29.
Use the skeleton's scepter on the door.

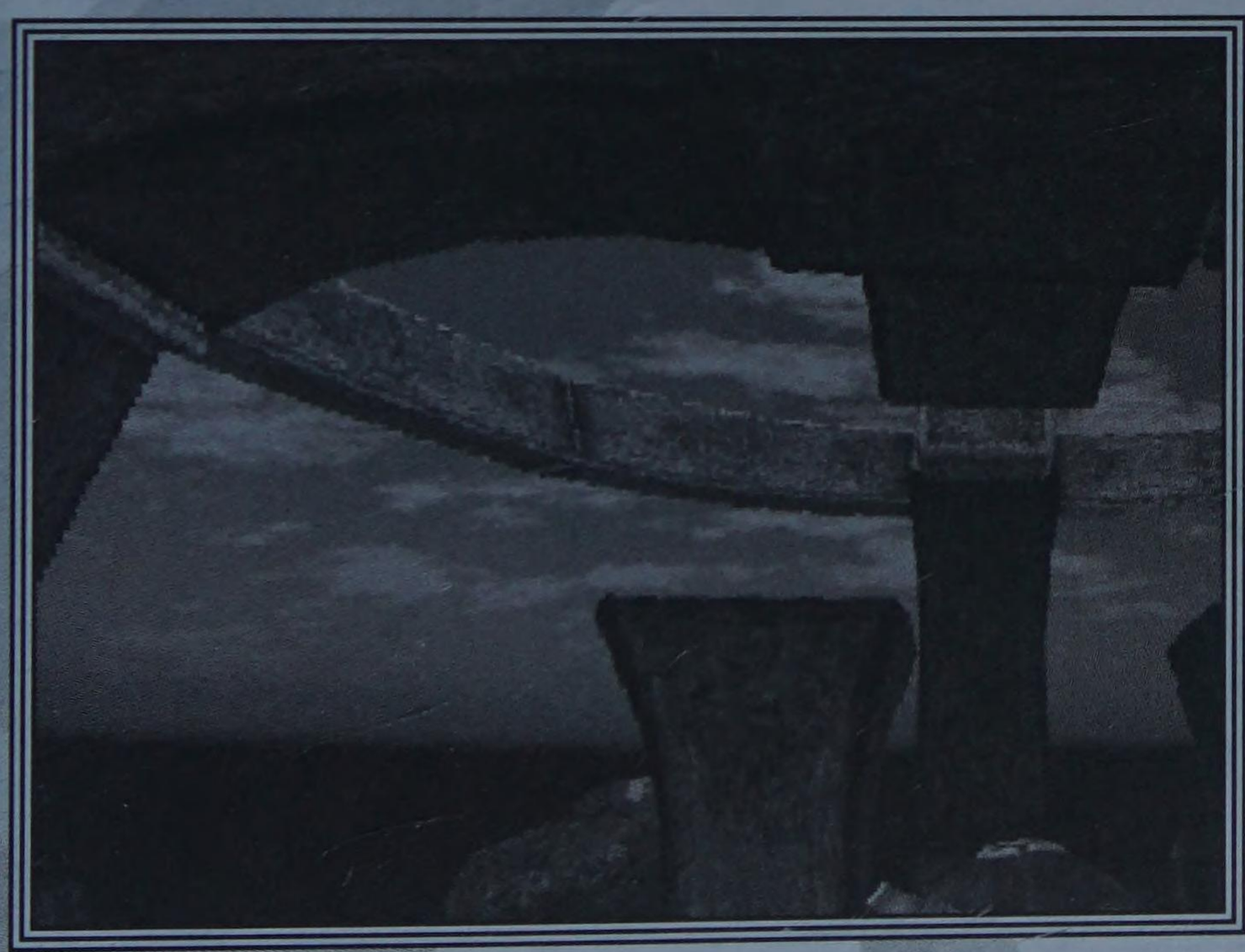


Fig. 6-30.
Drag the artifact on top of the horn. It's actually the horn's mouthpiece.

10. Beyond the door, a torch is lying on the walkway. Take it.
11. Return to the beach.
12. Drag the torch onto the fire pit on the beach. (The fire pit looks like a burned-out campfire.)

Fig. 6-31.
The torch is lying on the walkway.

Fig. 6-32.
Place the torch on the fire pit to signal Rockfish.

13. Watch as Rockfish arrives in a zeppelin.
14. Talk with Rockfish. When the conversation's through, he'll take you to the next stage of the game.

Prima's Official Strategy Guide

RED JACK

REVENGE OF THE BRETHREN™

Blackbeard's Hideout, Cartagena, and Return to Red Jack's Island

The next few stages of the game span several areas: Blackbeard's floating hideout, the Spanish treasure city of Cartagena, and RedJack's Island, which you have already visited. The tough challenges of the last few locales continue here, so prepare yourself for a rough ride!

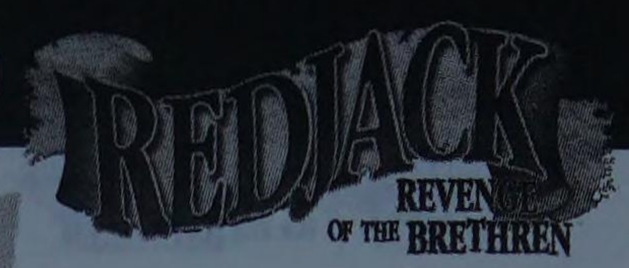
Blackbeard's Hideout

After departing RedJack's Island, you find yourself in Blackbeard's hideout, an unusual cross between a sailing ship and a zeppelin. There are only a couple of tasks to perform here, and there isn't much exploration to do.

Talk to every character you meet, and learn as much as you can. Then, if you're having problems progressing, refer to the following walkthroughs.

Here's what you'll need to accomplish:

- Mix a drink for Blackbeard.
- Kill the Janizaries.
- Win a duel with Bone.



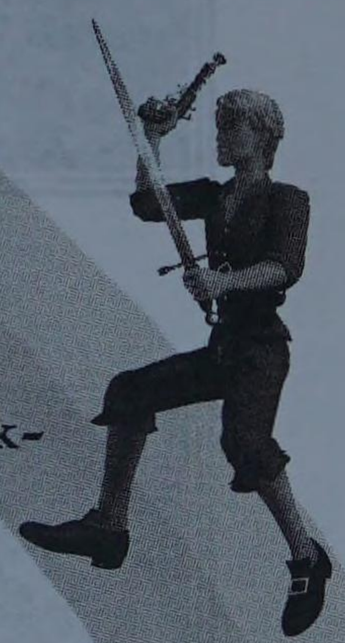
MIXING BLACKBEARD'S DRINK

Your primary task on the floating ship is to mix Blackbeard a drink. If you mix it incorrectly, you risk Blackbeard's wrath—so you'd better get things right from the start!

The recipe for the drink is written on the last page of RedJack's diary. It's:

1 Rum
2 Saltpeter
1 Sulfur
1 Charcoal
1 Syrup of ipecac
1 Pepper sauce
2 Ale

If that's not enough information, just follow the walk-through provided below to mix the drink correctly.



Here's what to do:

1. After you first appear on the floating ship, spin around and click on the nearby barrel. Take a piece of charcoal from the barrel.
2. Talk to Rockfish and Annabelle.
3. Enter the elevator.
4. Move the elevator lever to the middle position (the one labeled "Bar").
5. After riding up to the bar, get out and talk to everyone in the bar area, starting with Rockfish.
6. Talk to Lyle twice—not just once. The second time you initiate a conversation, you can get a piece of sulfur from him. Take it.

Fig. 7-01.
Take a piece of charcoal from this barrel.

Fig. 7-02.
Move the lever on the right to the middle position.

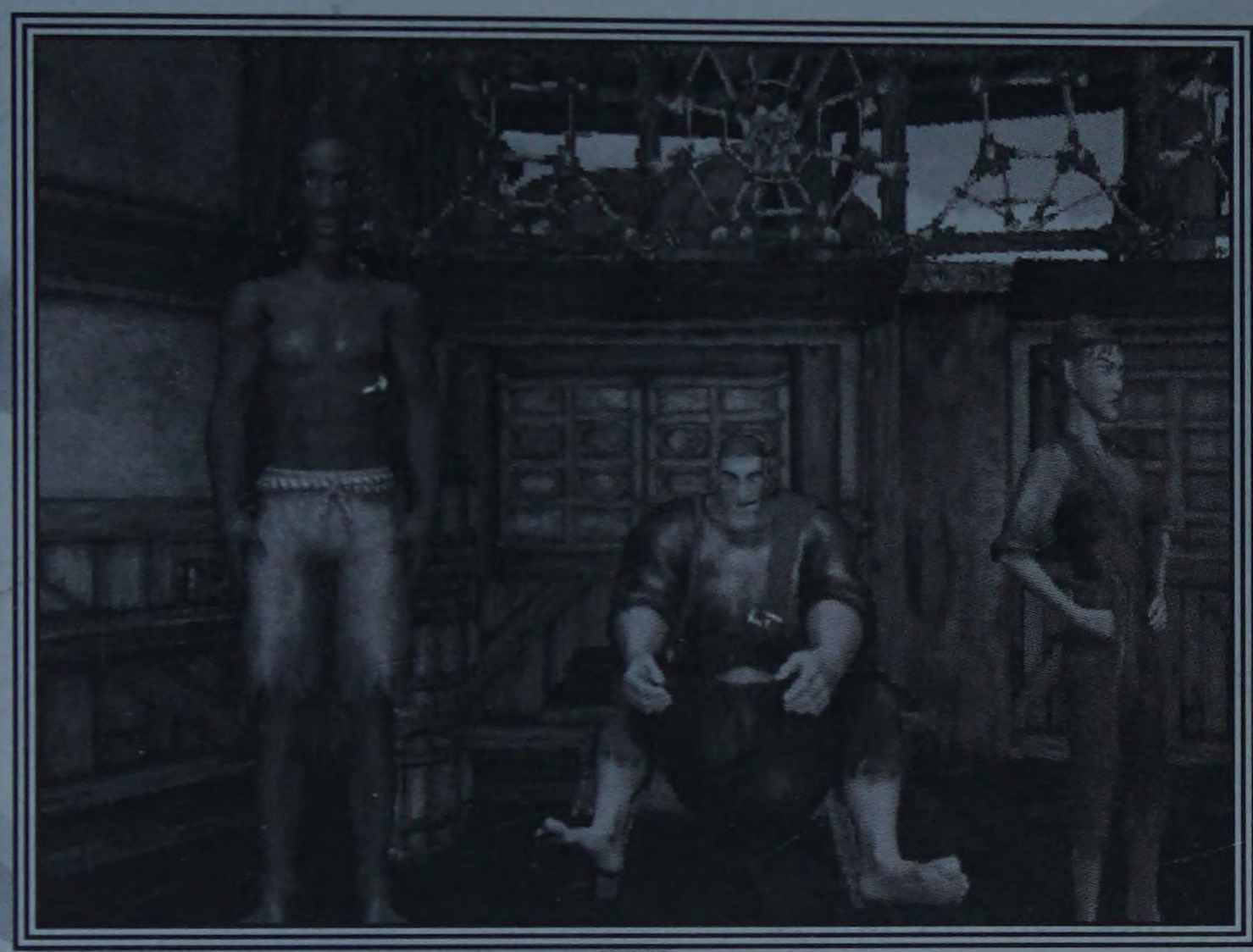


Fig. 7-03.
Talk with Lyle twice to make him give you some sulfur.

7. Walk behind the bar.
8. Click on the cluster of bottles to your right. You'll enter a close-up view where you can mix ingredients in a mug.

Fig. 7-04.
Mix Blackbeard's drink.

9. Grab the rum bottle and drag it onto the mug. A small amount of rum is poured in.
10. Grab the saltpeter container and drag it onto the mug.
11. Drag the saltpeter container onto the mug a second time.
12. Grab the sulfur lump from your inventory chest and drag it onto the mug.
13. Grab the charcoal from your inventory chest and drag it onto the mug.
14. Grab the syrup of ipecac bottle and drag it onto the mug.
15. Grab the pepper sauce bottle (it's the red bottle on the left) and drag it onto the mug.
16. Drag the mug under the ale spigot.
17. Turn the ale spigot twice.
18. Drag the mug back to its original position.
19. Drag the spoon onto the mug to stir the drink. If you followed these directions precisely, a gout of fire will rise from the mug as you stir. If you missed something, you'll only see a puny wisp of smoke.
20. If you got the wisp of smoke, press the Reset button and try steps 9 through 19 over again. If you saw the flame, drag the mug into your inventory chest.
21. Save the game.
22. Walk up to Rockfish. He'll inspect your drink. Assuming that you mixed it right, Blackbeard will now appear.

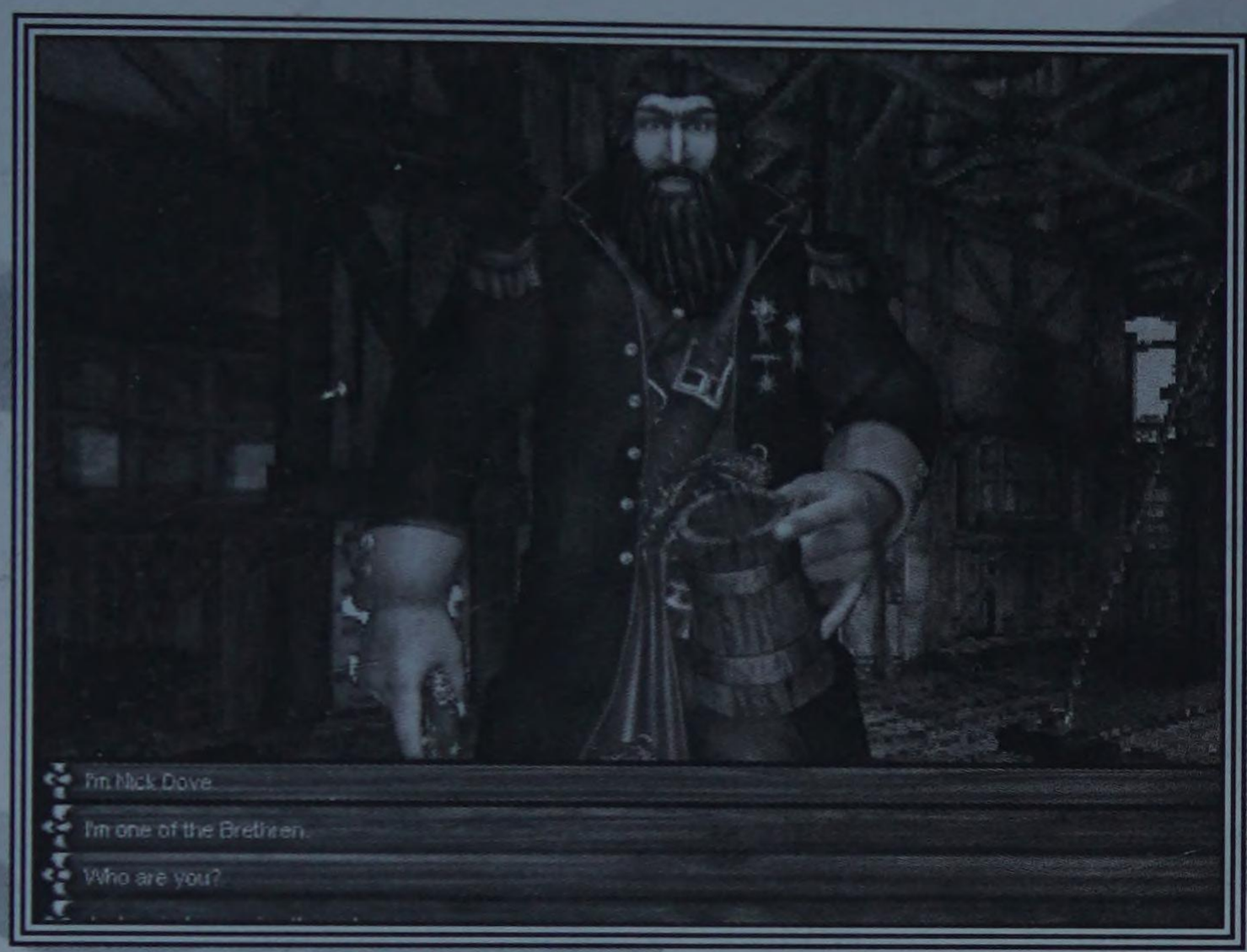


Fig. 7-05.
You'll talk with Blackbeard after his drink is mixed.

FIGHTING THE JANIZARIES

After talking with Blackbeard a large group of black-cloaked assassins (whom you'll later learn are mercenaries called Janizaries) attack the hideout. In response, you'll automatically jump into a mine cart with a cannon mounted on the front and ride into the fray.

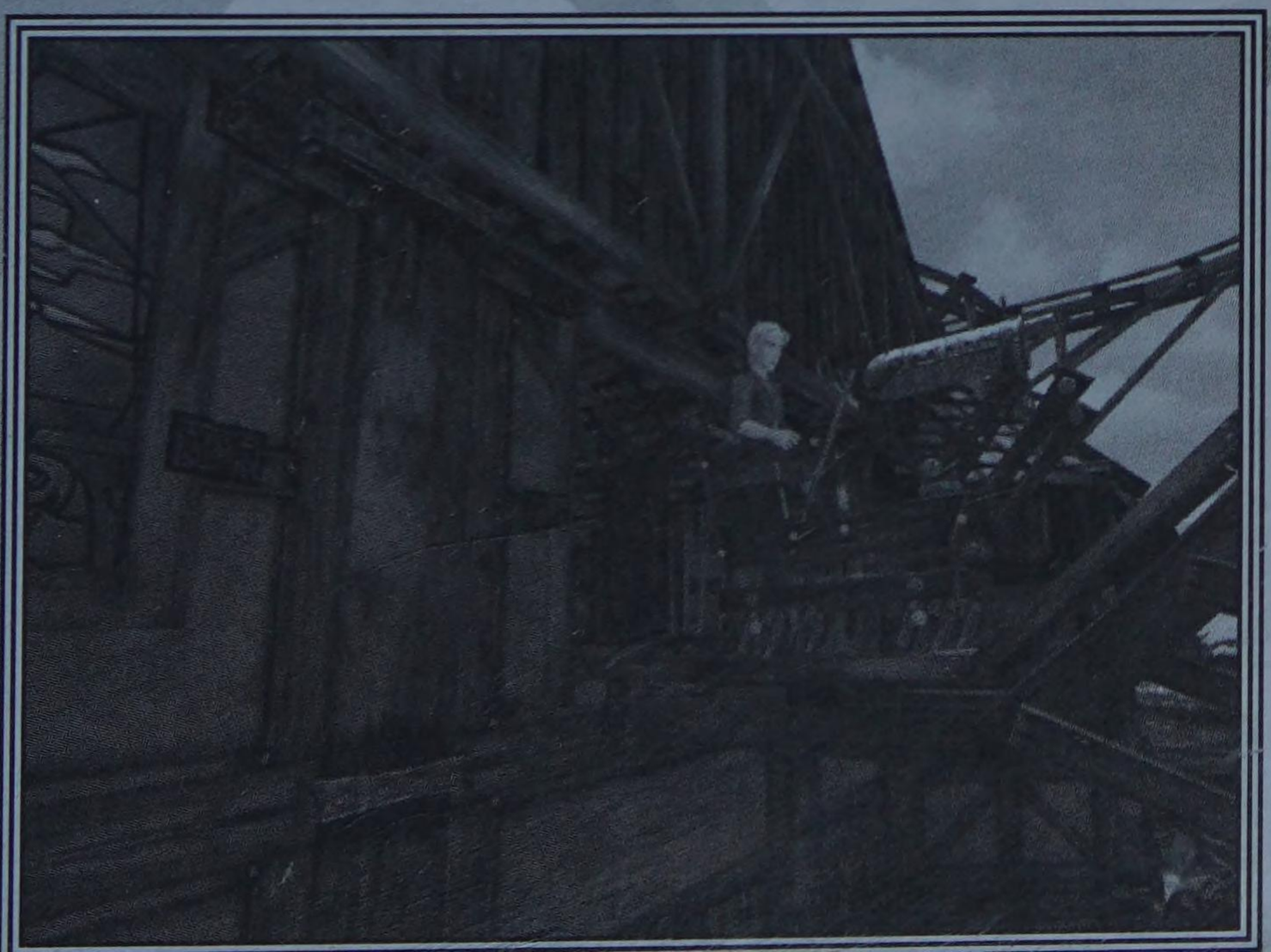


Fig 7-06.
You ride into battle, cannon blazing.

You'll have to fight through three stages of Janizaries. In each, you'll face several Janizaries that throw deadly objects at you (knives or bombs) and then duck for cover. Only by shooting all the Janizaries in a stage can you progress to the next stage.

Here are some general tips on winning the fight:

- Watch out for projectiles. You can shoot them out of the air with your cannon. Also, by watching the path of a projectile you can usually figure out where the assassin that threw it is hiding.
- Don't get so caught up in shooting down projectiles that you ignore the real problem—the Janizaries. Only shoot down projectiles that are easy marks.
- Your cannon never runs out of ammunition, and it can fire very rapidly. Use these assets to your advantage!
- Once you locate an assassin, train your gun on the exact spot where you saw him, even if he ducked for cover. He'll soon reappear in the exact same spot, where you can easily shoot him.

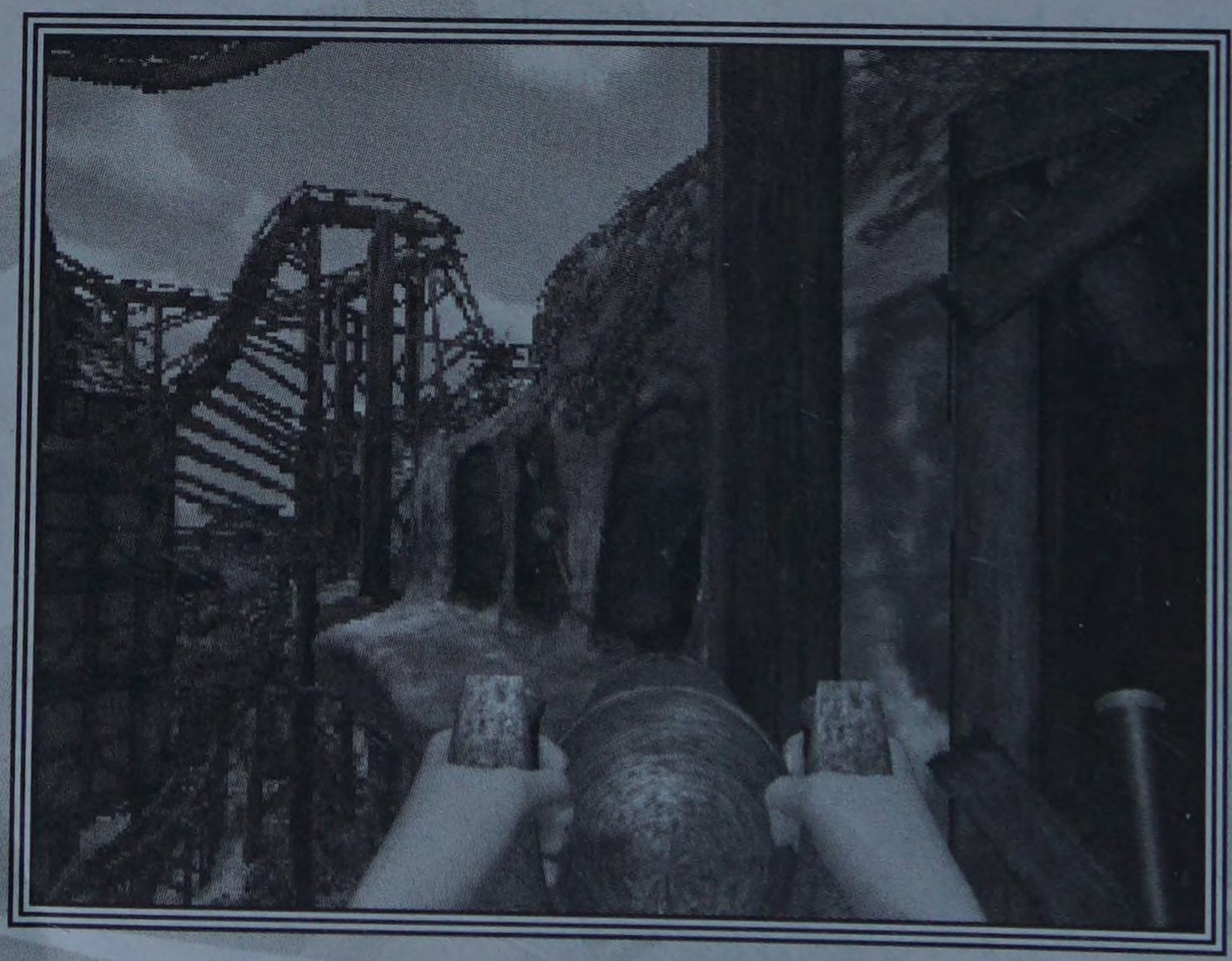
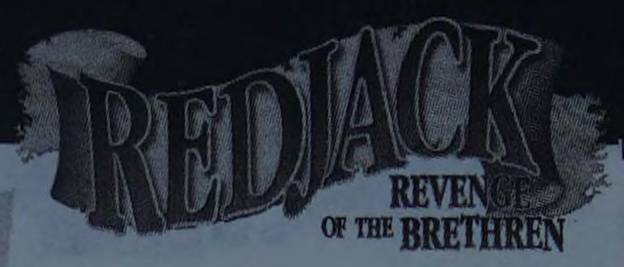


Fig. 7-07.
These holes in the cliff are hiding spots for Janizaries in the first stage of action.

- Once you've killed an assassin in a particular spot, it's clear—so you don't need to worry about assassins reappearing in that spot again.



- Keep a steady hand and remember to focus on one enemy at a time. You'll have a hard time aiming if you keep swinging the cannon around wildly.

FIGHTING BONE

After killing all the Janizaries, you'll run into Bone. This results in a duel.

Here are tips on beating Bone:

- Bone likes to swing his sword in a rapid flurry of attacks and then rest. Defend against Bone's flurry, *then* attack with several strikes of your own while he's resting.
- As always, spread your attacks between the three different strike areas (left, right, and high).

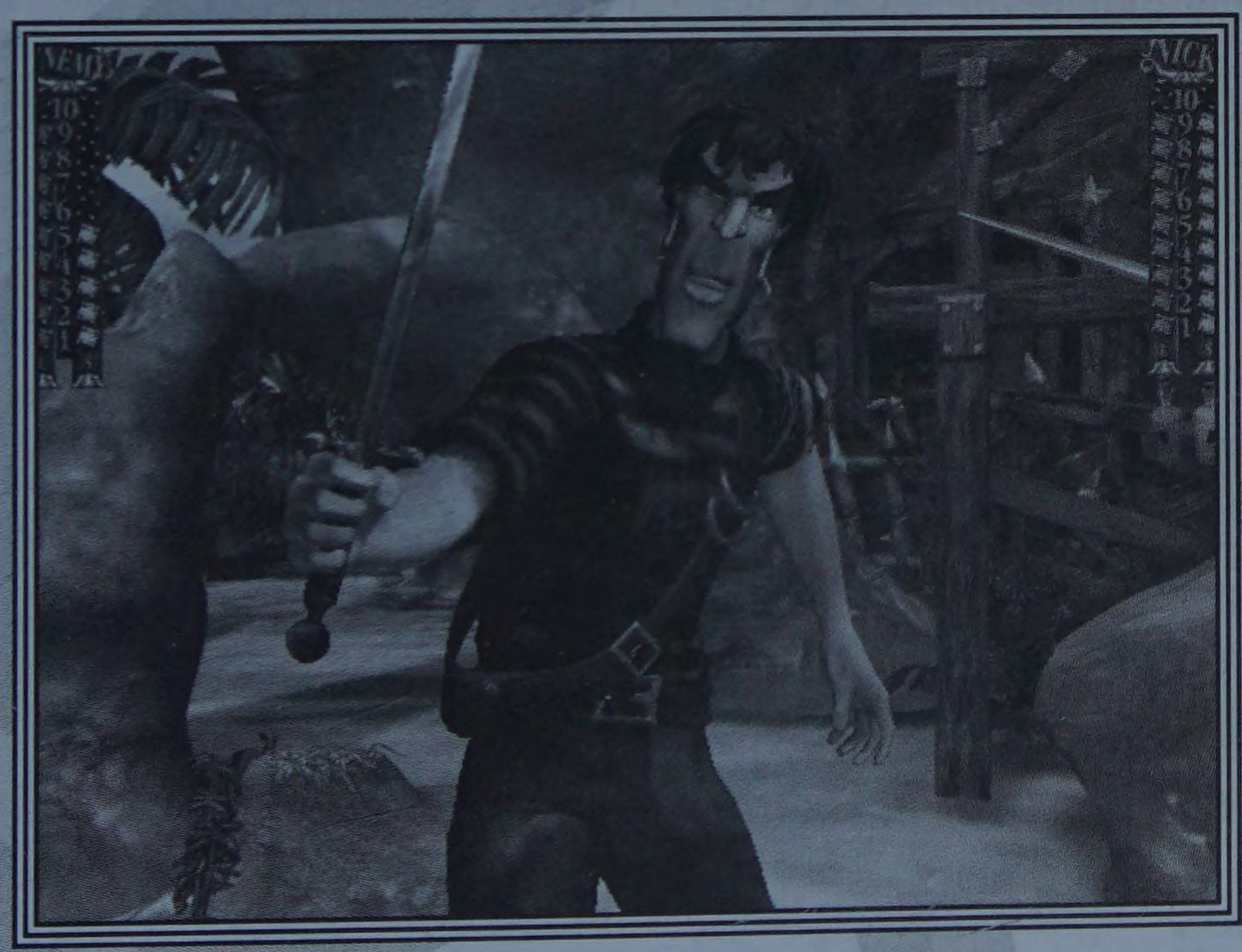


Fig. 7-08. Block Bone's attacks, then counterattack while he's resting.

- Click on Erzulie's potions for quick healing or stamina. Don't be afraid to use them!
- The key to killing Bone is patience. If you're patient enough to block his sword strikes, you'll have a fairly easy time of it. Swinging wildly, however, will get you nowhere.

Cartagena

After killing Bone, you're whisked away to the Spanish fortress of Cartagena, where you'll have to perform various feats to get out alive. Here's a summary of your tasks:

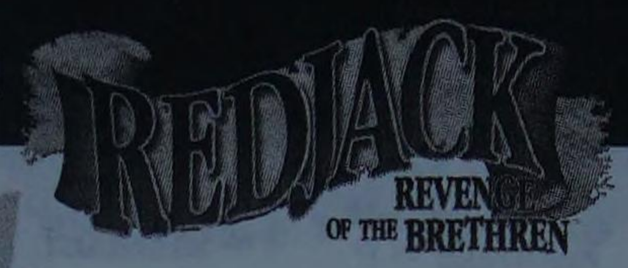
- Navigate your way through the sewers by solving a drain puzzle.
- Locate and kill a Torturer.
- Release your brother and Elizabeth from a cage.

THE DRAIN PUZZLE

Your first task is to navigate the sewers of Cartagena. To do this, you'll need to manipulate the sewers' water level, open and close a couple of doors, and above all be logical.

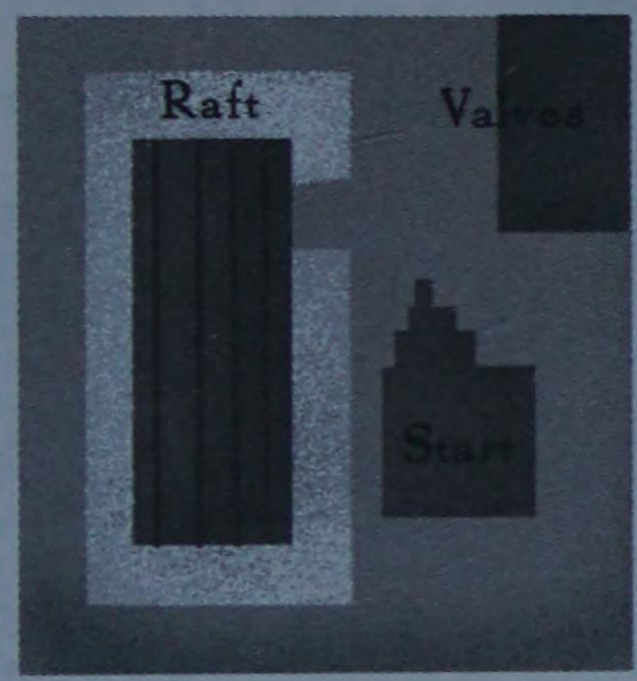
Try to figure out the puzzle yourself, then follow these steps if you get stuck.

1. Walk down the short flight of stairs, and then onto the wooden raft that's floating in the water.
2. Click on Rockfish to initiate conversation. (Be sure you're standing on the raft when you do this.)
3. When the conversation's done, click on him again and ask him to turn the valve on the left.
4. You'll drop downstairs as the water level decreases. Walk through the metal door you find downstairs.
5. Turn around and shut the metal door behind you.
6. Walk to the pair of valve wheels on the wall. Click on them for a close-up.
7. Turn the wheel labeled "Fill."

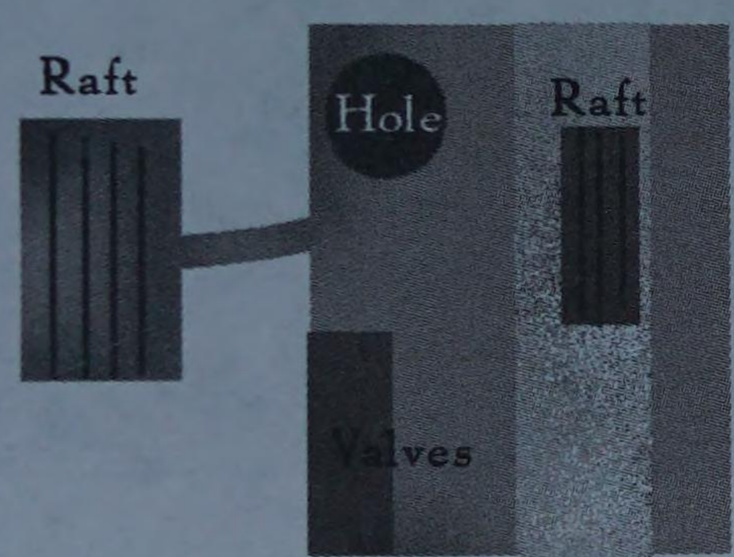


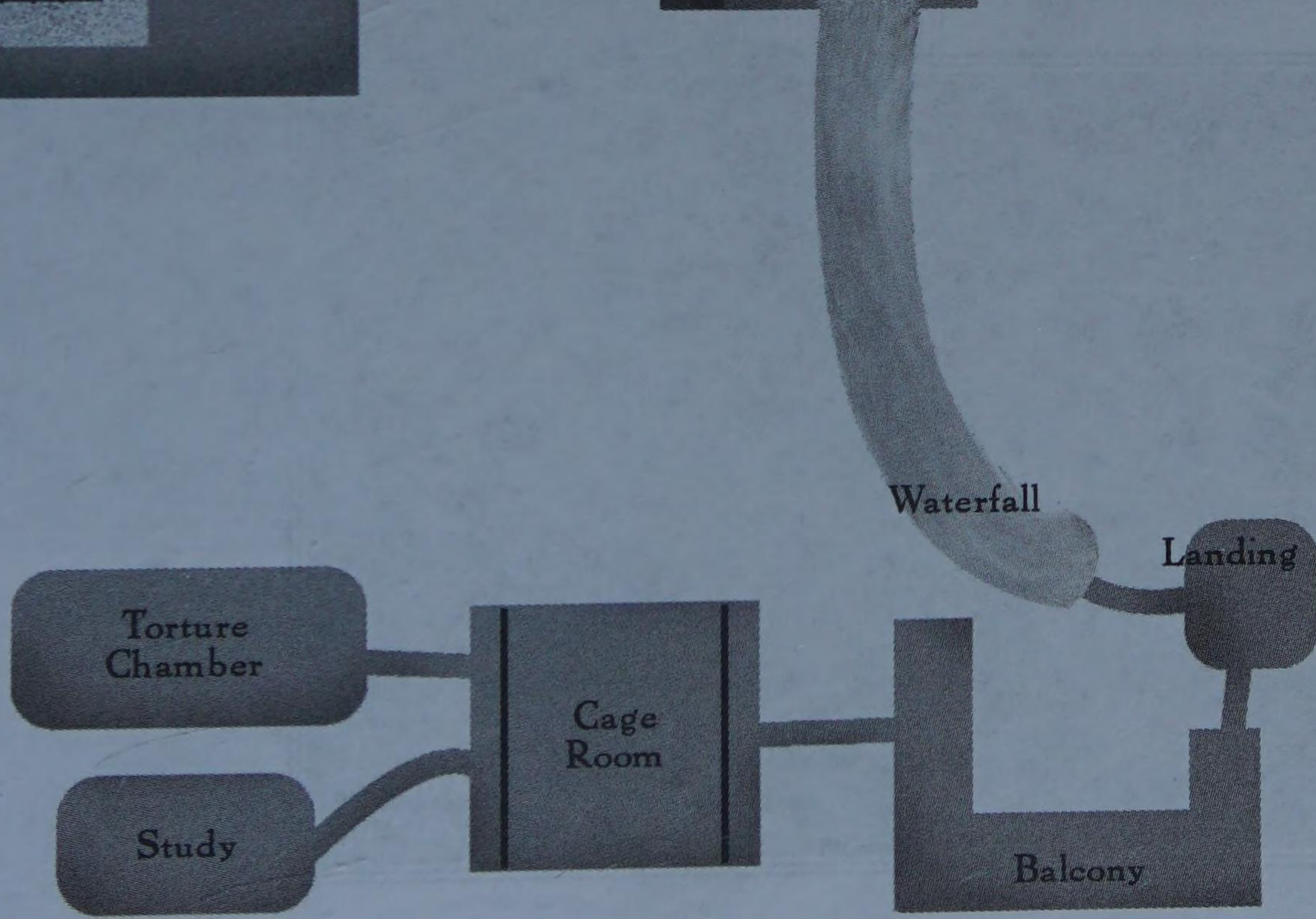
Map of Cartegena

Upper Level



Lower Level





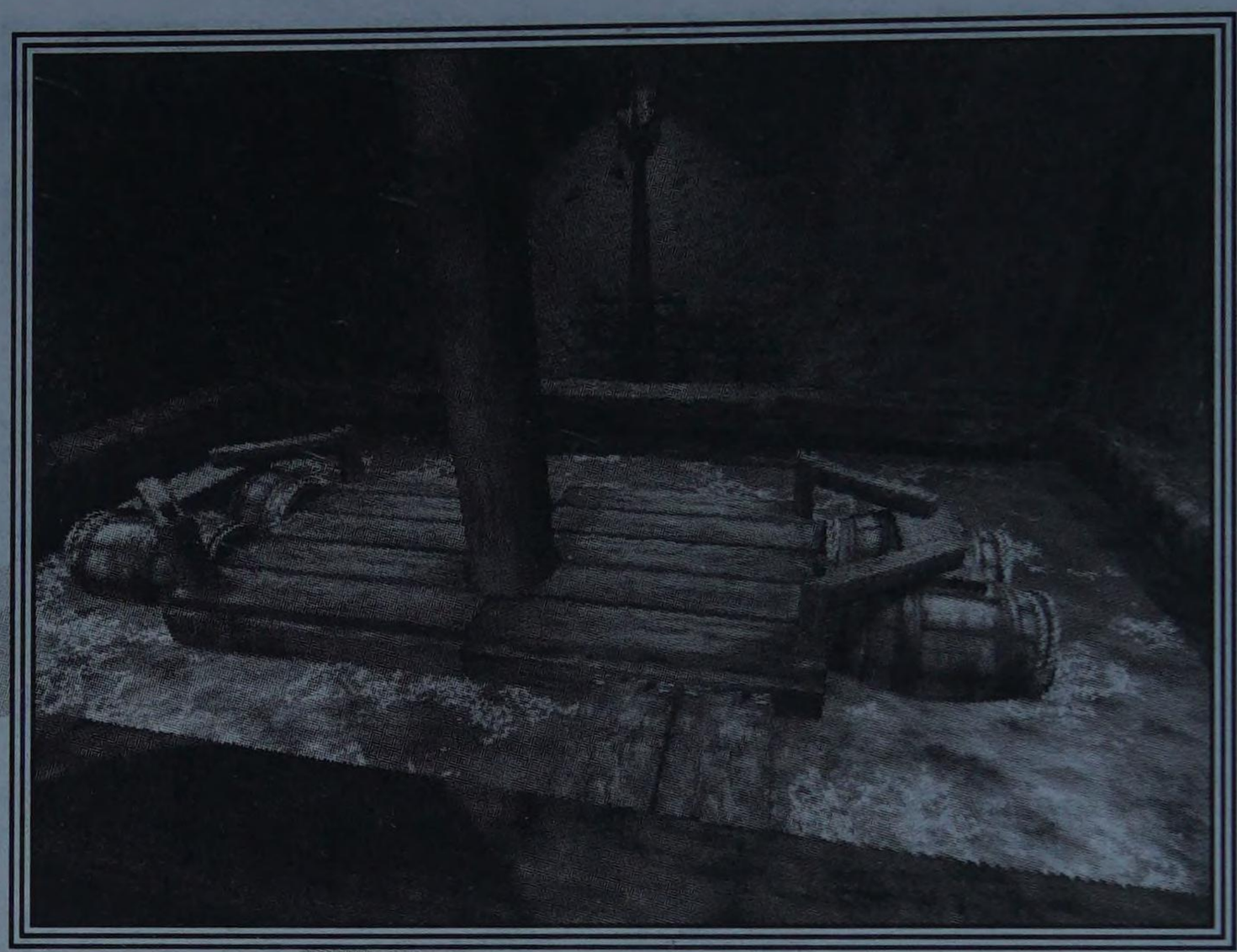


Fig. 7-09.
Walk onto this raft, then have your companions lower the water level.

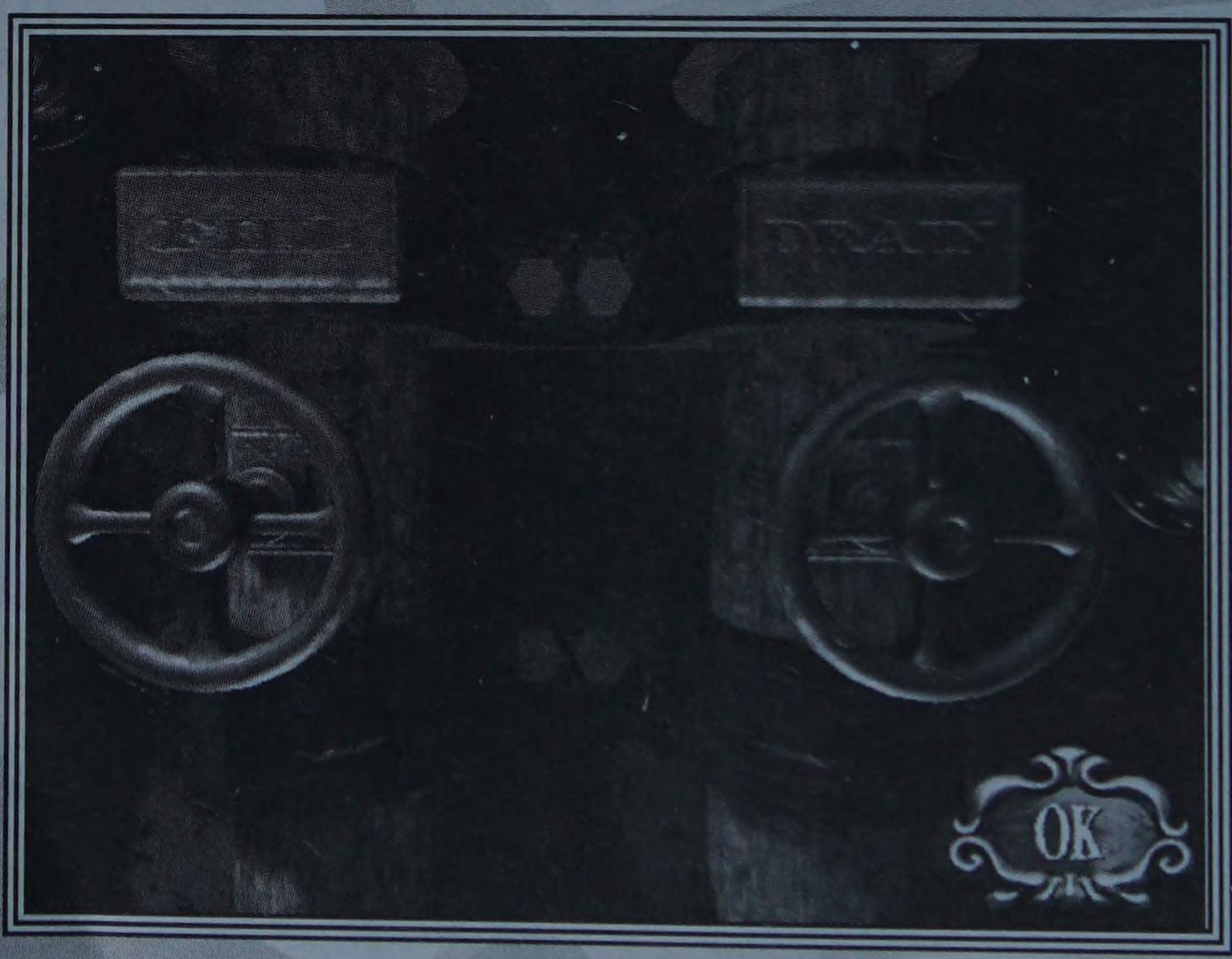
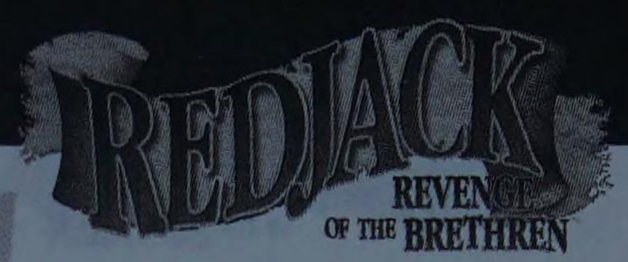


Fig. 7-10.
Fill the water tank back up.

8. Go back and stand by the metal door. Look up and click on the pipe sticking out of the ceiling nearby.



9. Clicking on the pipe initiates conversation with Anne and Rockfish. Tell them to go stand on the raft.
10. Now go back to the pair of valve wheels and turn the one labeled "Drain."
11. Rockfish and Anne appear in the room. Rockfish starts a conversation with you. At the end of this conversation, tell him to go help Anne open the doors.
12. Step onto the raft at the center of the room.

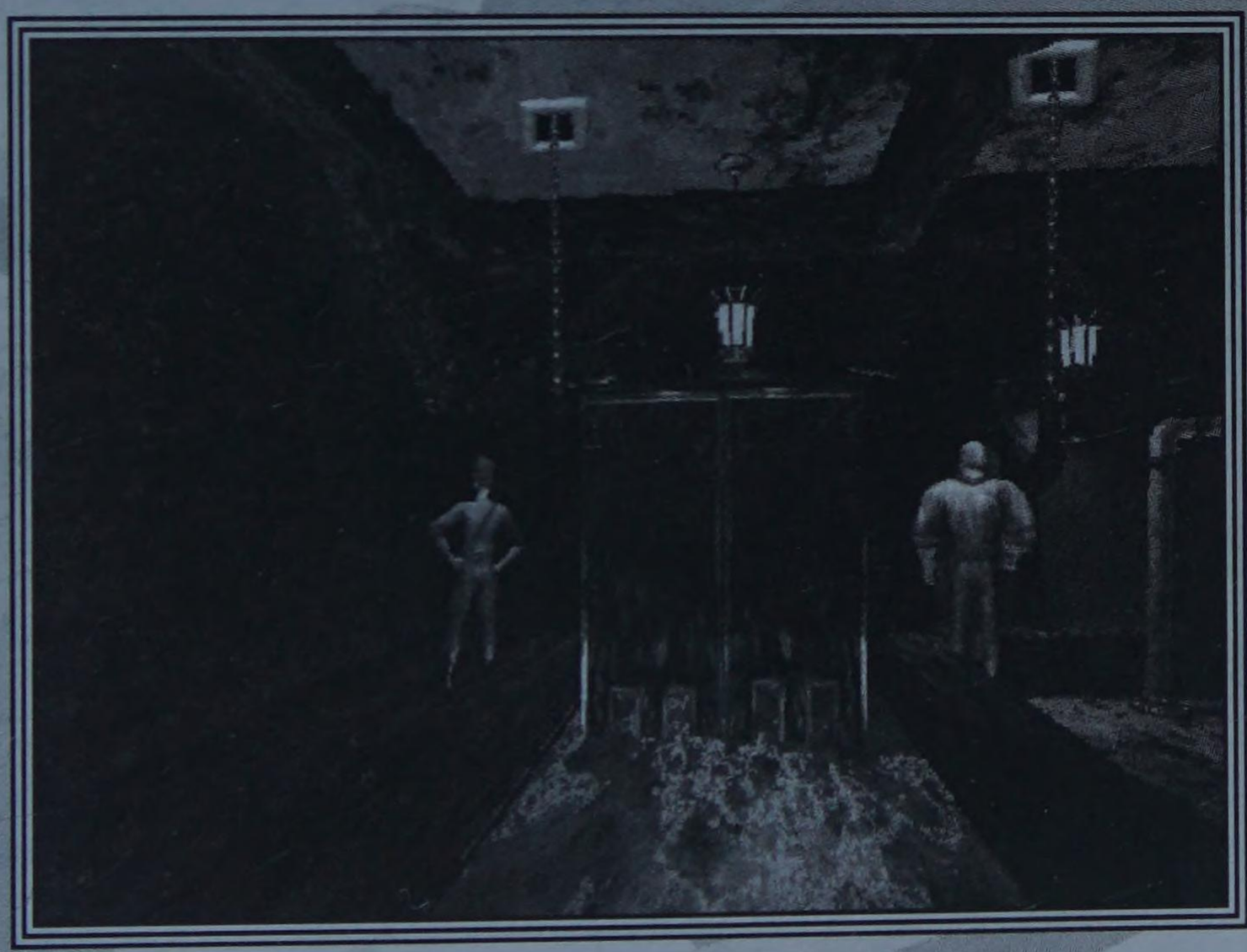


Fig. 7-11.
A view from the raft in the center of the room. Rockfish and Anne stand waiting, ready to open the doors.

13. Click on Anne and tell her to pull the chain.
14. Click on Rockfish and tell him to pull the chain.
15. Spin around. Remove the sword from your inventory chest and drag it over the rope holding the raft in place.

Fig. 7-12.
When the doors are open, slice the rope with your sword.

16. Sit back and watch as the raft takes you to a new part of the sewers.

FINDING AND DEFEATING THE TORTURER

After riding the raft and losing Rockfish in the process, you'll find yourself at the base of a ladder in a new part of Cartagena. Your next task is to find and defeat the Torturer.

Finding the Torturer

1. Go up the ladder to join Anne.
2. Upstairs, walk around the ledge to a wooden door. Go through the door.
3. You're now in a room with a big cage suspended in midair. We'll call it the Cage Room.

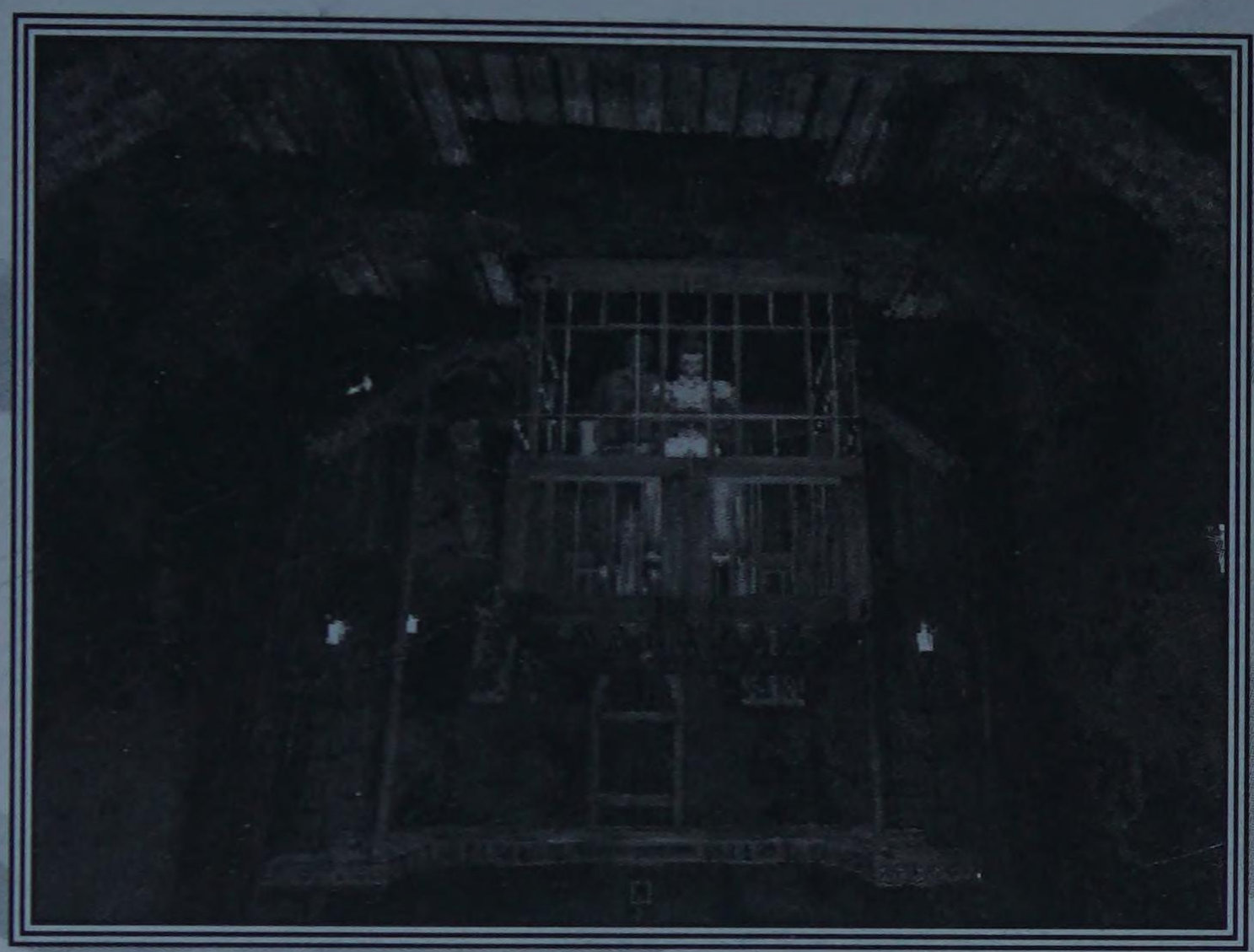


Fig. 7-13.
You'll find Elizabeth and your brother trapped in a massive cage.

4. Click on the occupants of the cage to learn how they got there.
5. Take either a right or a left and walk down the stairs to the lower level of the Cage Room.
6. Save the game.
7. Downstairs, go through the door on the opposite end of the room. You'll need to walk down a short flight of steps to reach it.
8. You'll automatically enter combat with the Torturer as soon as you go through the door.

Defeating the Torturer

The Torturer fights with a whip. He automatically whips your sword from your hand before combat begins, so you're unarmed at the start of the fight. Thus, you'll need to dodge his attacks until the time is right to reclaim your sword.

Here's the lowdown on beating him:

1. When the Torturer cracks his whip at you, use the left or right arrow key to dodge toward his upraised arm. That's right—you want to lean *toward* the side of his body that the strike is com-

ing from. That's because he uses cross-body attacks, so if he initiates a strike from your left, the whip will strike to your right.

2. Continue to dodge. The Torturer slowly edges backward as he strikes. Eventually he'll back up so far that you can click on your sword, which is buried in a wooden post to the left.

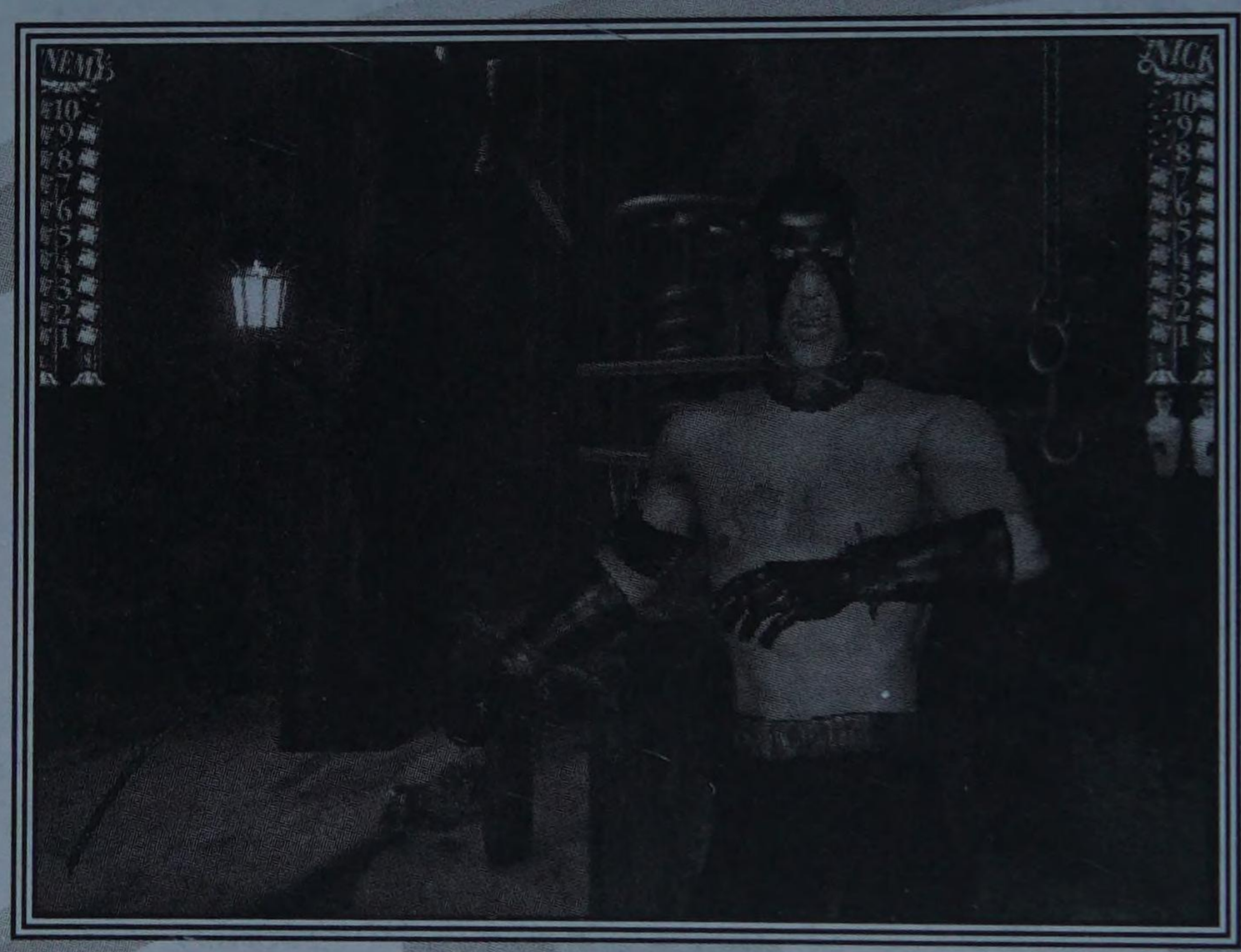


Fig. 7-14. You're now close enough to reach your sword, located to your left.

3. When you've reclaimed your sword, start swinging at the Torturer, meanwhile watching for a cauldron on the left.
4. As you swing, you'll force the Torturer to back up. After backing him up a few steps, you'll be in reach of a cauldron situated on the left side of your screen. Click on the cauldron to spill out some hot coals.
5. While the Torturer leaps and dances to avoid the hot coals, attack him with your sword. You'll knock him backward into the iron maiden, killing him.
6. Pick up a key lying on the floor in front of the iron maiden.
7. Save the game.

RELEASING YOUR FRIENDS FROM THE CAGE

After defeating the Torturer and picking up the key from the floor, return to the Cage Room.

You need to figure out some way of releasing your friends. The solution will become more or less obvious if you perform a thorough examination of the Cage Room and all surrounding areas. But here's the solution in case you get stuck:

1. Go up the stairs to the upper level of the Cage Room. Make sure you're on the opposite end of the room from where you first entered. (You should be on the opposite side of the room from Anne.)
2. There's a locked wooden door up here. Drag the key from the Torturer's room onto the lock, then open the door.
3. You're now in a study. Approach the four suits of armor.
4. Each suit of armor has a square box in the center of its shield. Click on each of these boxes and retrieve a puzzle piece from each.

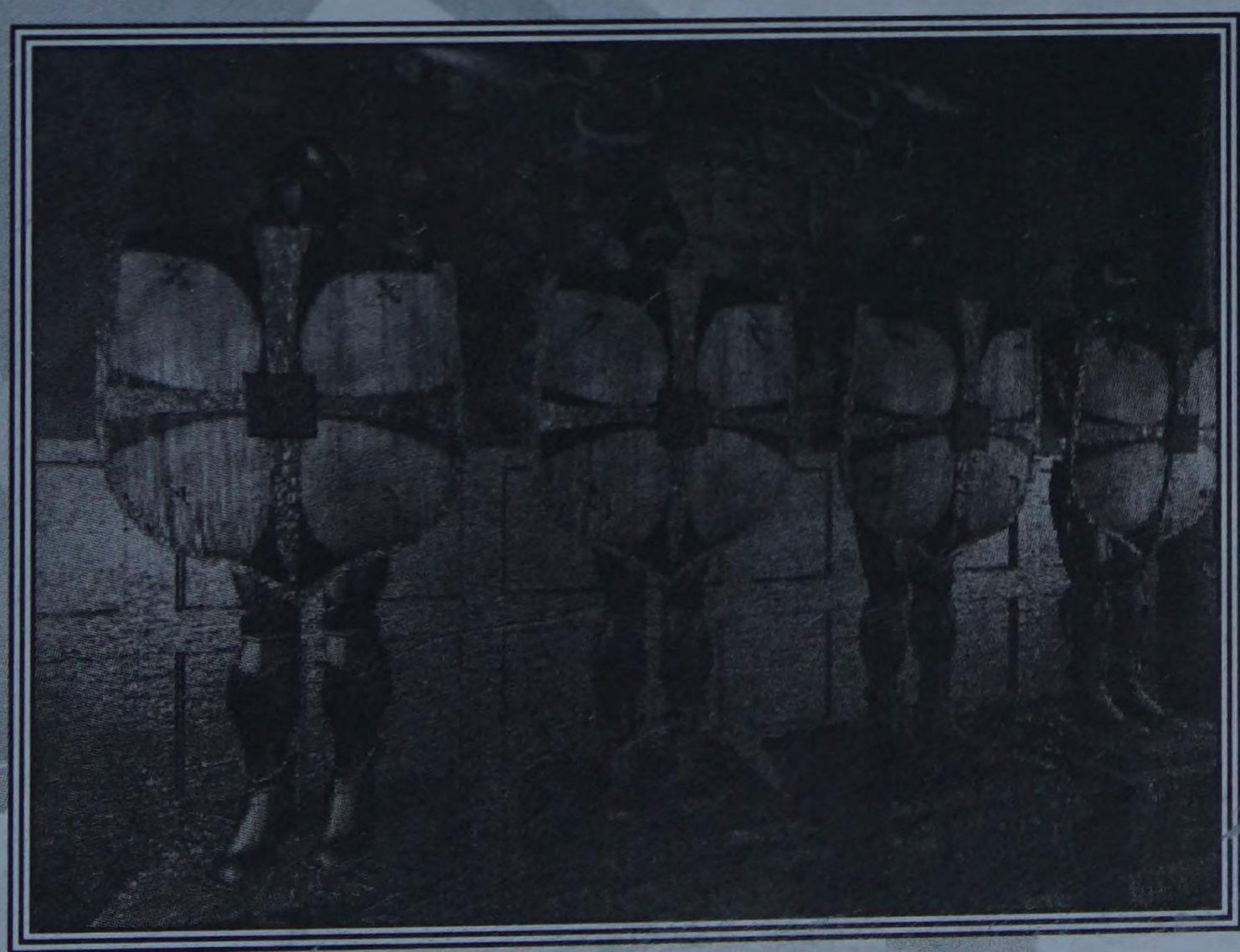


Fig. 7-15.
Grab puzzle pieces from the boxes in the middle of these shields.

5. Leave the study and go down to the lower floor of the Cage Room.
6. Along each of the lower Cage Room's four walls, you'll find a wall-mounted lever. Approach one of these levers and click on it to enter a close-up view.
7. There's a box next to the lever. Click on the box to open it and reveal a slot shaped like a puzzle piece.
8. Drag a puzzle piece of the corresponding shape from your inventory onto the slot.

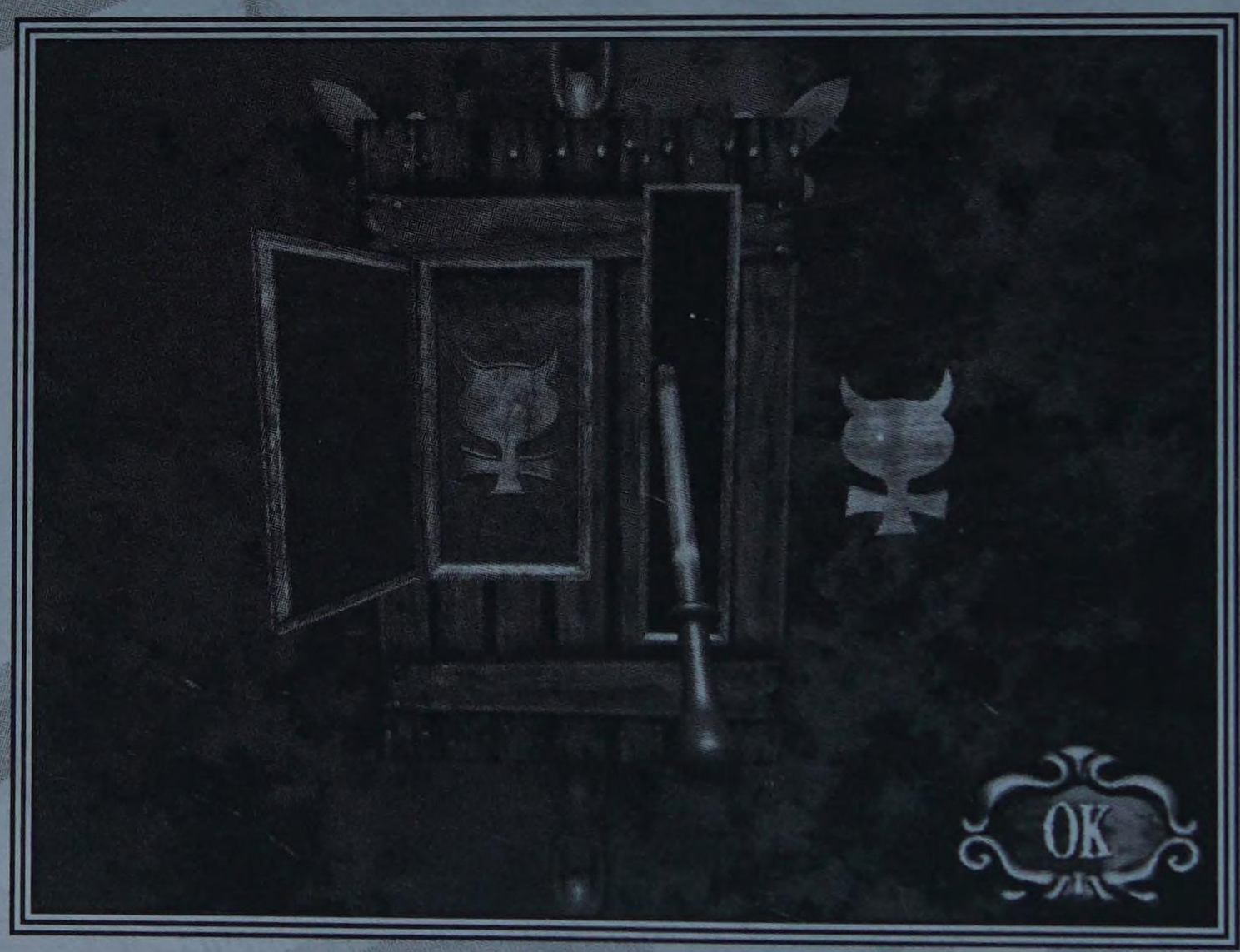


Fig. 7-16.
Drag puzzle pieces into their respective slots.

9. Throw the lever.
10. Repeat this process for the remaining three levers.
11. There's a fifth lever that's set in the dead center of the floor. When you've successfully thrown all four wall levers, throw the central floor lever to lower the cage.

Fig. 7-17.
Throw this central floor lever after you've thrown all four wall levers.

12. Go upstairs to join Elizabeth and your brother. Talk to them.
13. Go into the study a second time.
14. Click on one of the bookshelves in the study. It slides aside to reveal a secret room.

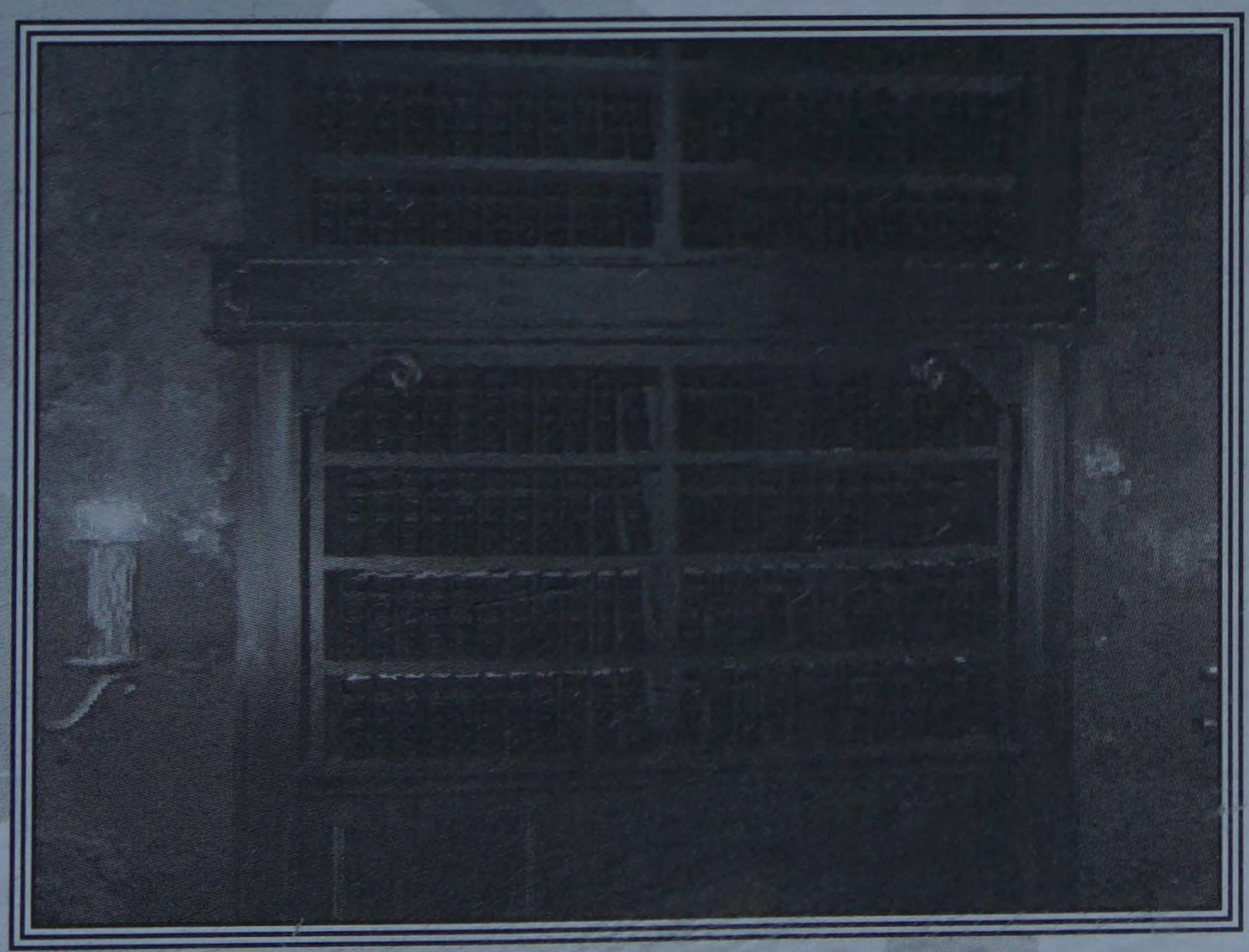


Fig. 7-18.
Click on the bookshelf to enter the Viceroy's secret chamber.

15. You're captured by the Viceroy, who also happens to be Marquez. You'll have to make a few conversation decisions as you speak to him, but they make little difference. You'll presently set sail for RedJack's Island.

RedJack's Island Revisited

RedJack's Island: This is where all things meet. It's here that you'll experience glorious triumph or abject defeat. Read on to ensure that you'll savor the former, not suffer the latter.

On RedJack's Island you must:

- Defeat a Spanish soldier.
- Save Blackbeard from a group of soldiers.
- Destroy a pair of Spanish ships with a ballista.
- Kill Marquez.
- Enjoy the endgame sequence.

DEFEATING THE SPANISH SOLDIER

You and Anne are taken to RedJack's Island as captives, but the two of you manage to escape upon arrival. After swimming to shore you encounter Blackbeard and Marquez and you expose Marquez for the traitor he is. A melee ensues, during which you must fight a Spanish soldier.

Fig. 7-19.
Blackbeard meets Marquez for the first time in many years.

Here's a look at what to expect:

- The Spanish soldier is a very common opponent. He fights by attacking with a short flurry of strikes, then resting for awhile.

Fig. 7-20.
The Spaniard is not a particularly formidable opponent.

- There are no special tricks to assist you in killing the Spaniard. Just fight skillfully and be sure to block his attacks.
- Use Erzulie's potions if you happen to get injured.

SAVING BLACKBEARD

After killing the Spaniard, you'll find yourself on the beach. In one direction are Anne and Marquez; in the other, Blackbeard is fighting off a host of Spanish soldiers. Your first task is to save Blackbeard.

1. Go through the jungle, approaching the bridge that leads to the ancient temple.
2. The bridge is now covered with Spanish soldiers. Don't walk onto the bridge! Instead, click on the stone faces to the left of the bridge. You'll enter a close-up view of the faces.

Fig. 7-21. Swivel the stone faces to kill the soldiers on the bridge.

3. Click on the top face to turn it to the "eyes open" position. This activates the poison-dart trap guarding the bridge and kills all the Spaniards.

DESTROYING THE SPANISH SHIPS

After saving Blackbeard, you'll enter a brief conversation with him. Then you'll find yourself transported to the top of the bluff, where you will man a ballista that overlooks the bay. Below are several Spanish galleons. Your task is to destroy them.

- There are four galleons in sight—two to the left, and two to the right. You should concentrate on sinking the two leftmost galleons. Ignore the two to the right.
- Fire the ballista rapidly, and pay attention to where the stones fall.
- Aim for the middle of your target (or just slightly left of center, to account for the ships' movement).
- You'll have to aim slightly higher than you might expect, because you'll need to put a lot of arc on those stones.

Fig. 7-22.
You'll need to aim high to lob the stones far enough.

- It takes multiple hits to sink a ship. Keep the ballista steady once you've scored a direct hit, and keep firing at that same height until you've sunk the ship. Slowly adjust your aim left to account for the movement of the ship, but don't allow the mouse to travel up or down.
- Don't worry if it takes you a few tries to sink those ships. It might take you awhile to figure out the proper firing trajectory.

KILLING MARQUEZ

Now that the Spanish galleons are sunk, your remaining task is to kill Marquez. This is actually two separate tasks, however; first you must duel Marquez, then you must summon the Kraken to finish him off.

Here's how to locate Marquez:

1. Proceed all the way through the ancient temple, past the lava room, across the bridge, and back to the beach where you initially appeared on RedJack's Island.
2. From the beach, head up the winding path that leads toward the horn room.
3. Go through the doorway at the top of the path, then down the stairs.
4. Save the game.
5. There's an ornate door down here. Open this door by pressing a button to the left of the door frame.

Fig. 7-23. Marquez waits behind the door. Are you prepared?

6. Marquez appears as the door opens. Prepare for a duel!

Dueling Marquez

Marquez is a master swordsman, and you have no hope of beating him if you fight him conventionally. Thus, you'll have to use the environment around you to help score the victory.

Here's how to win the fight:

1. The *very instant* the fight starts, click on the button on the extreme left side of the screen. Clicking this button closes the door on Marquez's hand.
2. Marquez is now forced to fight left-handed. From this point on he won't attack much—for the most part he simply blocks.
3. Attack Marquez repeatedly. He will block your attacks, but he'll fall back as you strike. The object is to drive him all the way back to where Anne is chained.

Fig. 7-24.
The circular button that closes the door is on the extreme left side of the screen.

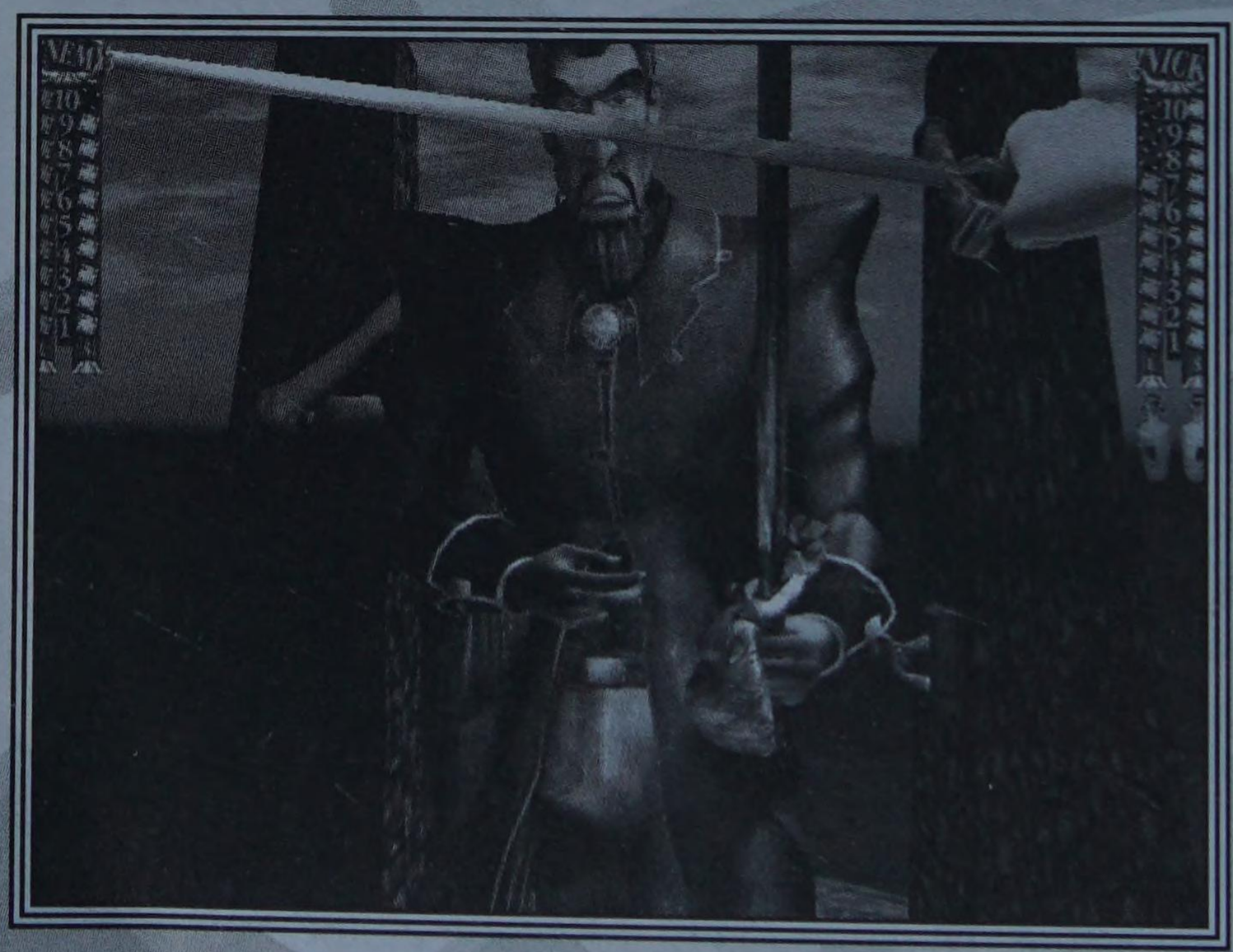
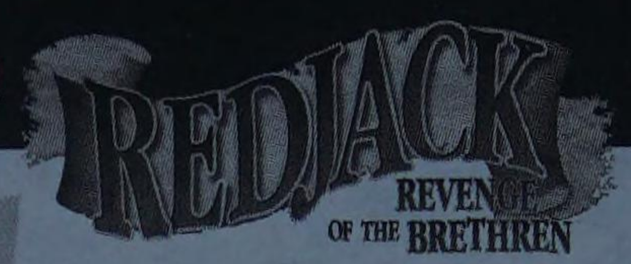


Fig. 7-25.
Keep swinging—he's almost in Anne's reach!

4. Just keep swinging away. (Drink Erzulie's potion for stamina if you're getting tired.) Eventually you'll drive Marquez far enough back that Anne can slap a manacle on his hand.



Summoning the Kraken

After Marquez is trapped, Anne will tell you to go blow the horn.

Walk back inside and take the stairs to the left. You'll appear in the horn room. Click on the horn to blow it. The Kraken appears and drags Marquez into the depths of the sea.

Fig. 7-26.
Blow this horn to summon the Kraken.

Enjoying the Endgame

Now it's time to sit back and savor your victory.

You'll participate in several conversations as the game winds to a close. Answer the questions any way you'd like, as it won't affect the fact that you've won.

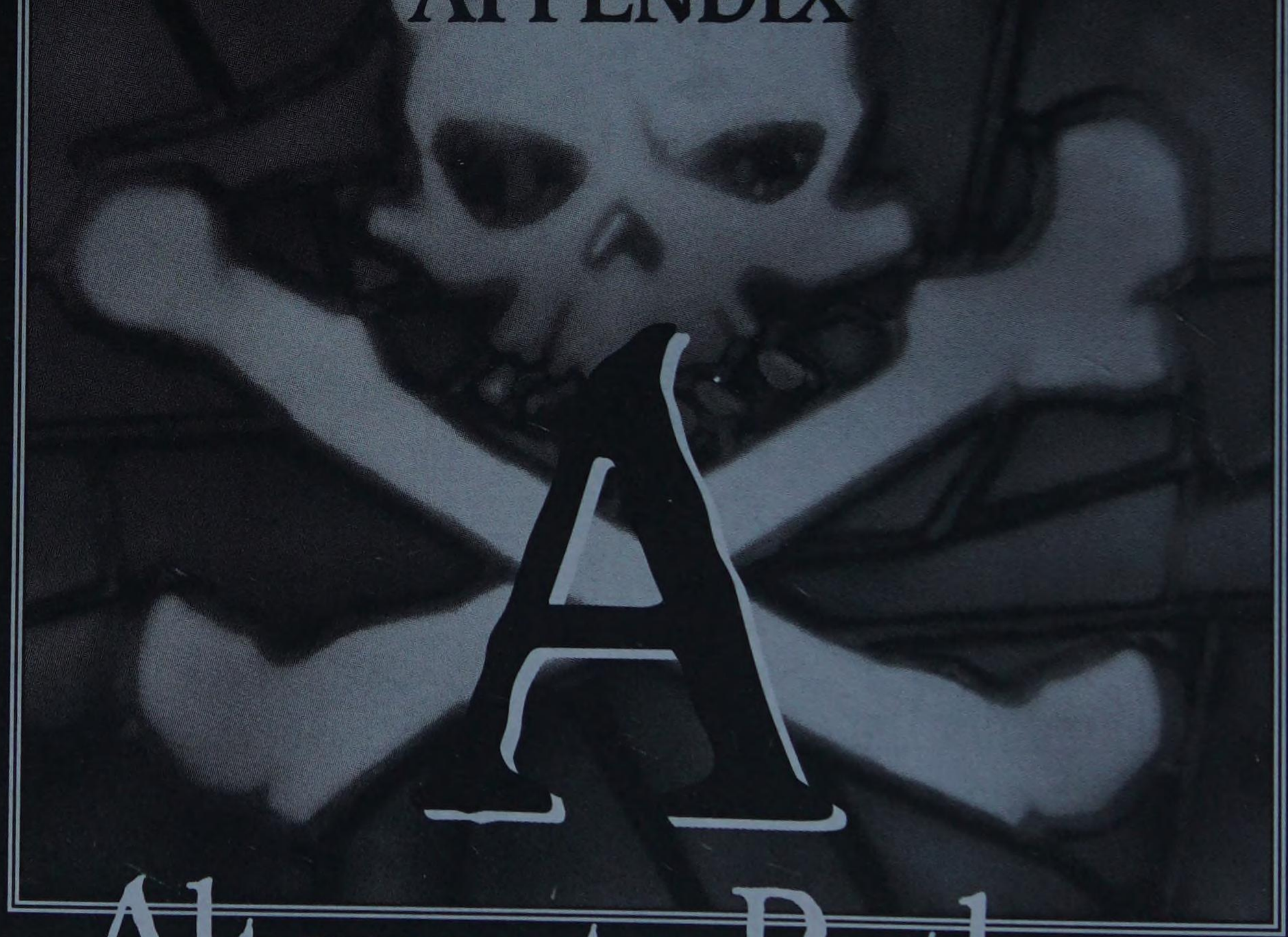
Congratulations!

Prima's Official Strategy Guide

FREDDY PINKJACK

REVENGE OF THE BRETHREN™

APPENDIX



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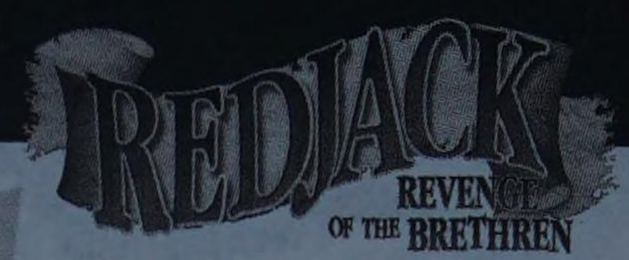
Alternate Paths, Interesting Tips, and Fun Tricks



Not every puzzle in REDJACK has only one solution, and not every item has an explicit use. This appendix explains alternate ways of solving REDJACK'S major puzzles and clears up a few unresolved issues that you may have been wondering about.

ALTERNATE SOLUTIONS

Most puzzles in *RedJack* have only one correct solution. A few, however, have minor variants. Here are the puzzles that can be solved in more than one way.

Leaving Lizard Point (Alternate)

On Lizard Point, after you've found a sword and successfully received combat training from Lyle, you can stow away on the pirate ship instead of killing the shark in the bay. Here's how to do it.

1. As stated previously, you must already have found a sword and successfully completed combat training with Lyle.
2. Go down to the beach and click on the dead campfire. Take a stick from it.
3. Go to the dock and talk with Bone. Keep clicking on him to initiate new conversations. Eventually he'll get sick of you, so he and Cross will leave the dock for a while.
4. When both Bone and Cross are gone, walk to the end of the dock and click on the row of three boxes you find there.
5. Drag the stick from the campfire onto the middle box. You'll mark a charcoal "X" on the box.
6. Click on the box to hop inside. You'll stow away on the ship, and progress to the next sequence.

Rowing to the Lighthouse

You can enter the lighthouse on Lizard Point by rowing there in the rowboat—but only after you've killed the shark. Rowing to the lighthouse is neither better nor worse than walking there on foot; it's just different, so you might want to give it a try.

The Gem Puzzle (Alternate)

In theory, the gem and totem pole puzzle on RedJack's Island can be solved in an infinite number of ways. Play with it long enough, and you'll discover any number of solutions. The solution listed in the walkthrough, however, is the most efficient possible solution.

The Drain Puzzle (Alternate)

In Chapter 7, under the header "The Drain Puzzle," you're instructed to turn a valve wheel in Step 7. Instead of turning the wheel yourself, you can talk to Rockfish and Anne through the hole in the ceiling and have them turn their set of valve wheels. The effect is the same: A nearby chamber floods with water.

QUESTIONS ANSWERED

Here are the answers to a few nagging questions that may arise as you play the game. Most of these questions pertain to objects with no immediately obvious function.

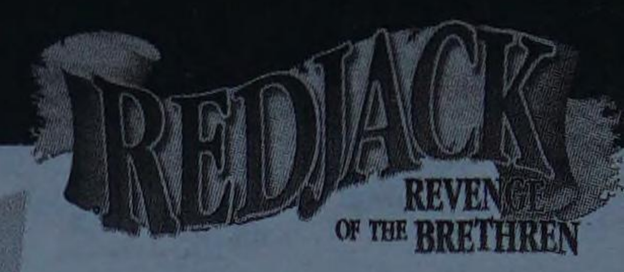
Firing the Cannons

Even though you're given the opportunity to fire cannons at moving targets on Captain Justice's ship, you never get to fire them at real enemies.

Think you might have missed something? Don't worry; the only time you get to sink ships is during the final sequence on RedJack's Island, and in that case you use ballistas instead of cannons.

"Trick" Combats

In certain fights, you can engage in activities that lie beyond the realm of regular sword fighting. For example, in some cases you can manipulate nearby objects to injure or distract a foe. What happens if you *don't* take advantage of these opportunities?



In some cases, such as the fight with the two Janizaries at Port Royal, you can win the fight without any tricks (in this case, you can use the barrel lid as a shield and knock over a stack of crates onto the enemy). The only difference is that the fight becomes much harder.

In other cases, such as the final confrontation with Marquez, you really have no choice but to use the environment. Marquez is so good that you have no chance of winning unless you use trickery.

The Gong

There's a gong on the bluff on RedJack's Island. You can strike the gong and produce a sound, but there doesn't seem to be any practical use for the gong. Are you missing something?

The answer is no. The gong is a relic left behind by the people who used to live on RedJack's Island. Its shape (that of a Kraken) foreshadows your discovery of the Kraken in the bay, but otherwise the gong is useless.

The Item in the Torturer's Chamber

Aside from a key that you'll need to open the locked Study door, there's another small item on the floor in the torturer's chamber in Cartagena. What is it, and what's it for?

The item is Rockfish's hat—the one with the candle on it. When you find it here, it's a clue that Rockfish was brought to the torture chamber earlier.

The Ending

After defeating Marquez, you get to talk with several characters about your future. Your choice of lines seems terribly important, as they include major decisions: Will you return to live at Lizard Point? Will you settle down, or continue to sail the high seas?

These conversation options, in fact, have little effect on the game's ending. They suggest what Nick will do in the future, but they don't bind him to any particular course of action—after all, the game's over! Simply pick the lines you like best.

FUN STUFF

Even after you've finished *RedJack*, you can still experiment and have fun. Load up a few old saved games and try the following tricks.

Witty Conversation

When talking with other characters, do your best to sabotage or derail conversations. Choose the most insulting lines, or the lines that seem least likely to be constructive. Examples of this antisocial behavior would include being callous toward Elizabeth while you're on Lizard Point, and trying to weasel out of saying the pirate oath while you're on Captain Justice's ship.

Icky Stuff

While in the torturer's chamber in Cartagena, try clicking on various implements of torture. You'll learn that Nick doesn't have a very strong stomach; he'll refuse to touch anything he deems unsavory.

Feeding the Kraken

During the endgame sequence on RedJack's Island, go up to the horn room and try to blow the horn *before* fighting Marquez and freeing Anne. Nick will steadfastly refuse, because blowing the horn would summon the Kraken to feast on Anne, not Marquez.

The Many Deaths of Nicholas Dove

Nick can die in so many different ways that you might want to make a game of seeing as many of them as possible. Here are a few ways of dying that you might not have tried:

Lizard Point: Row too far into the water before killing the shark.

Lizard Point: Follow the instructions under "Leaving Lizard Point (Alternate)"—but don't do Step 5.

Port Royal: Grab the jailer's pistol from the table while he sleeps.

RedJack's Island: Walk across the bridge without disarming the poison dart traps.

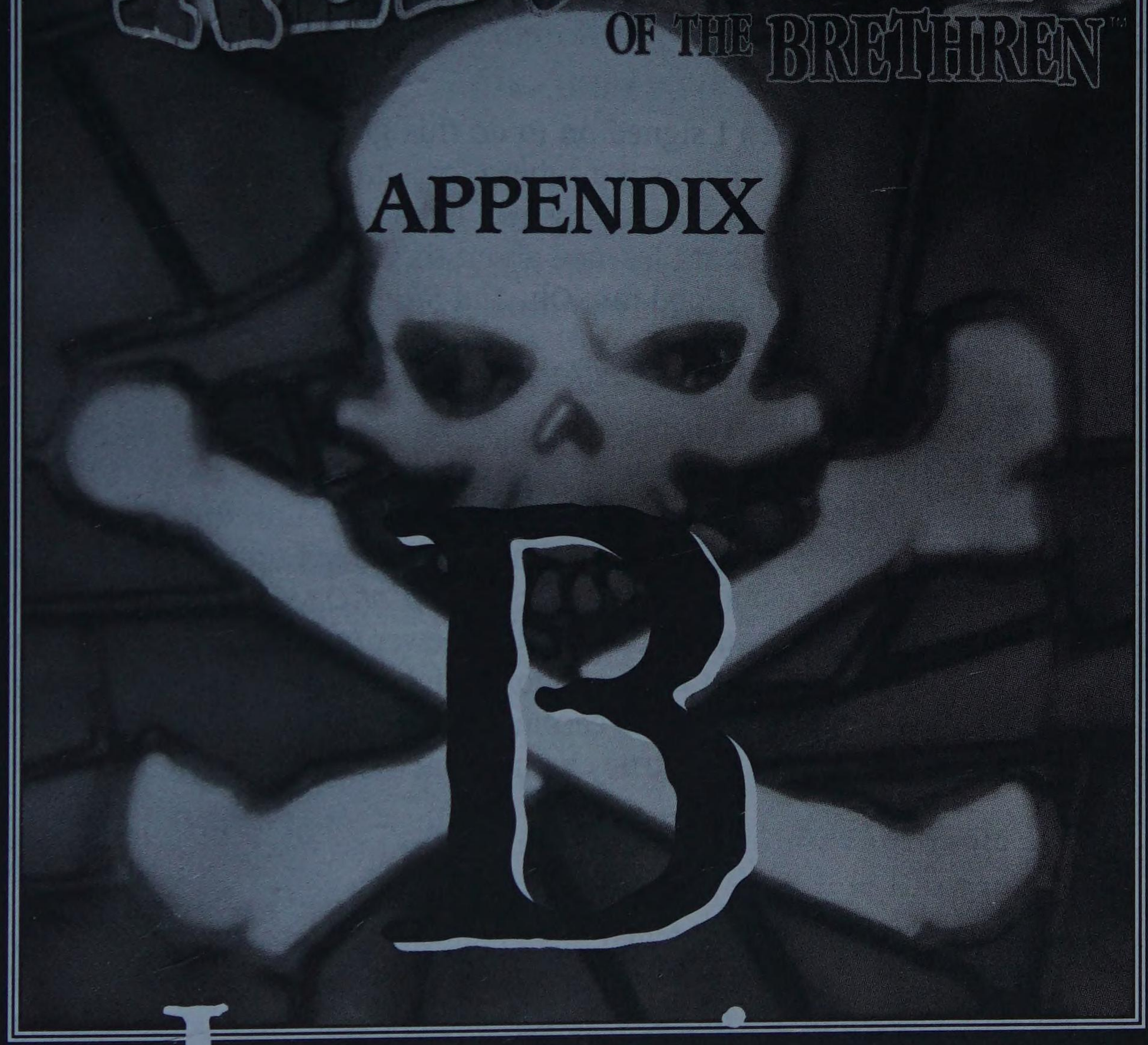
Cartagena: Pull the floor lever in the cage room before pulling the wall levers. See what others you can find!

Prima's Official Strategy Guide

RED JACK

REVENGE OF THE BRETHREN™

APPENDIX



D

Interview with CyberFlix

The following is an interview with members of CyberFlix, the developer of *RedJack*.

Q: What was the inspiration for *RedJack*? Books, movies, just a desire to make a pirate game?

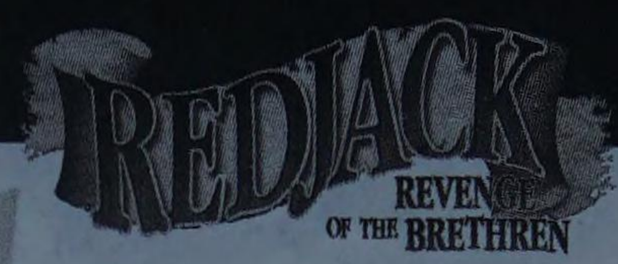
Molly Johnson: "When I signed on to do this game, CyberFlix already knew they wanted to use pirates as the subject for a game. Where that original idea came from I don't know. Most of my own inspirations for the story came from real historical figures that I learned about through research. I was also a big Errol Flynn as Captain Blood fan. Oh, and *Star Wars*... ."

Q: What were the goals for *RedJack*, from both a narrative and gameplay standpoint?

Steve McBride: "Our number one goal in the narrative was to create a story with irresistible throughlines of action. This is done time after time in the cinema during the first part of a film. The key is to set up right away "the crucial question." An example from *The Wizard of Oz* would be, "Will Dorothy return to Kansas?" The question pulls the viewer (and the protagonist) through the unfolding action. But as the action unfolds, the choices for the protagonist are narrowed and the stakes become extremely high—usually life and death. We relied on this tried-and-true cinematic approach in *RedJack*."

Q: It's clear that some research went into the making of *RedJack*. Where did you turn for information?

Molly Johnson: "First, I watched this great *National Geographic* documentary on pirates. It was about six hours long and very detailed. Then I moved on to the pirate books of the *Time Life* series. Then I got on this weird tangent about the giant squid and for several weeks obsessively read all the old sailor's accounts and all the scientific information we have about giant squid, which is not much since no scientist has ever seen one alive. At the time there just happened to be this thing *National Geographic* was doing online; they were hunting giant squid in an ocean trench and sending back daily live reports. I followed that every day, but they never found one. By this time everyone at CyberFlix was sick of my raving about giant squid and they said enough research, just write the story."



Q: Were any of the characters inspired by fictional or real life people?

Molly Johnson: "Blackbeard of course was a real person but we took great liberties with his life story. Anne is based on Anne Bonny, a girl who dressed up as a man and joined a pirate crew to escape an arranged marriage. Nicholas Dove was also a dashing young pirate, one of the ones who lived in the pirate nation on Madagascar. Lyle is based on my Uncle Bill."

Q: What were the biggest challenges facing you as you worked to complete *RedJack*?

Bob Clouse: "My biggest challenge in completing *RedJack* was trying to plan the creation of massive amounts of pre-rendered data to fit into a cohesive story line and gameplay model without painting the team into too many corners, creatively or logically. Oh, yeah, and to keep team members from strangling each other at 2:30am on a Sunday... ."

Q: In the past it's been controversial to mix action with adventure, but recently it seems that hybrids are more the norm than the exception. Was *RedJack* conceptualized from the start as an action/adventure hybrid?

Steve Britton: "Controversial only when the game in question is not fun... otherwise it goes over without a hitch. I think it's extremely hard to put a finger on whether or not mixing two genres is 'a good thing.' There are too many other variables that contribute to the fun factor. I think one could go insane trying to derive some set of sure-fire do's and don'ts... you just have to trust your instincts and keep trying. Unfortunately, I was not really working on *RedJack* at the time that most of the planning occurred, so I don't really know what the original intentions were."

Q: Game design always entails tough decisions. Was there anything that you had to drop from the game because of financial, technological or logistical reasons, or anything that got axed simply because it didn't fit?

Molly Johnson: "When we started out, there were three more islands and about ten additional characters. They were cut in consideration of time and disk space. The one I really miss is Riddle, who was *RedJack*'s man-eating parrot."

Bob Clouse: "Some elements of the story line did have to be streamlined a bit in order to keep the world of *RedJack* manageable. We had to make some hard

decisions on what really needed to be revealed to the player as far as back story and character setup goes, probably the hardest thing to do well in an adventure title."

Q: Nick seems to die in a lot of unusual ways. What's your favorite?

Bob Clouse: "During the ballista fight towards the end of the game, Nick can be blown sky-high by a cannonball, and the sight of a flaming adolescent flying through the air for some reason amuses me, so that would have to be my favorite."

Steve Britton: "I don't really have a favorite... but I like it when Nick dies, though."

Q: What's your favorite game, right now?

Bob Clouse: "I am currently playing *Motocross Madness* and *Dark Forces II*."

Steve Britton: "Unreal, Jersey Devil, MotoCross Madness, Jedi Knight, Carmageddon... ."

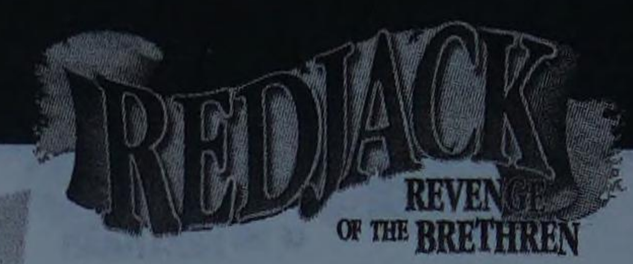
Q: The characters in *RedJack* have a very distinctive look, and their mouth movements are very well synchronized with their lines. Could you explain how the characters are created and animated?

Steve McBride: "There were two interconnected areas of focus in the creation and execution of the characters in *RedJack*: 1) the character's outward design; and 2) the character's inner objective.

With character design, his or her look would be initially driven by their 17th-Century social role (gender, class, profession, etc.) Then, through our round-table meetings, we would explore the characters' individual personalities.

The best way to create a personality for each character is to understand his or her objective in life. The character's objective, simply put, is what he or she wants and what they are willing to do to get what they want. Action reveals character.

When we say the above aspects are interconnected, we mean that a character's appearance may be driven by his or her actions. For example, let's examine the character of Bone. His "lean and hungry" look, if we may borrow from Shakespeare, is the result of his inability to get what he wants by being a nice guy. His body naturally takes on a tense, aggressive look with his elbows slightly outward and behind his body, and his movements have a sharp, confrontational feel of negation.



The next step in the creation of Bone is to audition and choose a voice actor who projects a clipped and judgmental inner rage. The chosen voice actor is then coached as to Bone's objective and the actions he takes to get what he wants.

Everything is brought together when the character's voice and movements are unified. DreamFactory allows us to sync each character's animations to the voice with razor-sharp accuracy.

Based on the above research, each character has a unique set of gestures and vocal qualities. But we try to take gaming animation even further by taking great care in the animation process to reveal what a character is thinking, and this most often occurs between their utterances. In other words, we want to see what a character is thinking before he or she speaks. This aspect alone gives each character a unique depth of personality."

Q: Another technical question: The player can spin around 360 degrees at any location. What sort of technology is used to create these seamless backgrounds?

David L. Haynes: "The ability to move freely about the virtual environments and to look around in 360 degrees is made possible by CyberFlix's DreamFactory technology. DreamFactory is the groundbreaking authoring software used to create all of CyberFlix's games, and the creation of fully navigable virtual environments is one of its most powerful and unique features. *RedJack* was created using the fifth generation of the software, which incorporates several noteworthy advancements. Chief among these is the ability to create the highly expressive 3D-animated characters. Furthermore, in addition to being able to move freely in the 3-D terrain without losing the rich beauty of the graphics, DreamFactory now enables the user to do spherical pans in any direction from anywhere in the environments and to zoom in on objects to get a closer look."

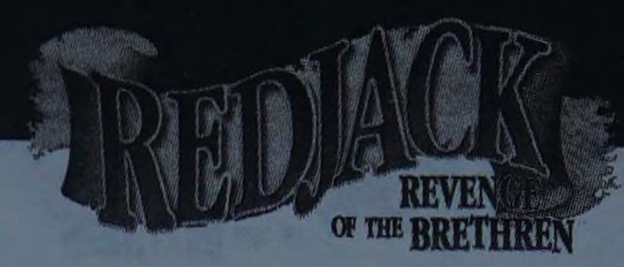
Q: Could you provide a little background history on CyberFlix?

David L. Haynes: "An interactive storytelling company, CD-ROM publisher, and developer of multimedia authoring tools, CyberFlix was founded in 1993 and is based in Knoxville, Tennessee. The company's first three releases were the critically acclaimed sci-fi action-arcade titles *Lunicus* and *Jump Raven*, and *Dust: A Tale of the Wired West*, an interactive Western saga. In 1996, the company released *Titanic: Adventure Out of Time*, a suspense-thriller set onboard the doomed luxury liner. *Titanic* was the winner of the New Media Invision Award

for 1997 and was named top game for 1997 by MacHome Journal. As of summer 1998, *Titanic* has sold more than a half-million copies worldwide. CyberFlix's 1998 release is *RedJack: Revenge of the Brethren*, a dark pirate adventure featuring all 3D-animated characters. CyberFlix products are characterized by highly interactive digital actors, uncompromised playing speed, full player navigability in a 3D environment, fluid motion, an integrated soundtrack, and characters who move about independently in their environment in real-time—a combination found nowhere else in computer entertainment. Titles are created with the company's groundbreaking authoring tool, DreamFactory."

Q: What new games is CyberFlix working on?

Rand Cabus: "If we told you that I would have to kill you. Our industry is very hush-hush about titles in their infancy. But I will say that CyberFlix does have two new games in development and they will be created in the latest version of DreamFactory. DreamFactory's next version will be as revolutionary as its last. Look to our website (www.cyberflix.com) for more information in the future."



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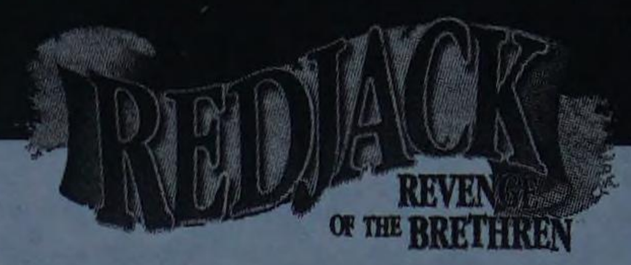

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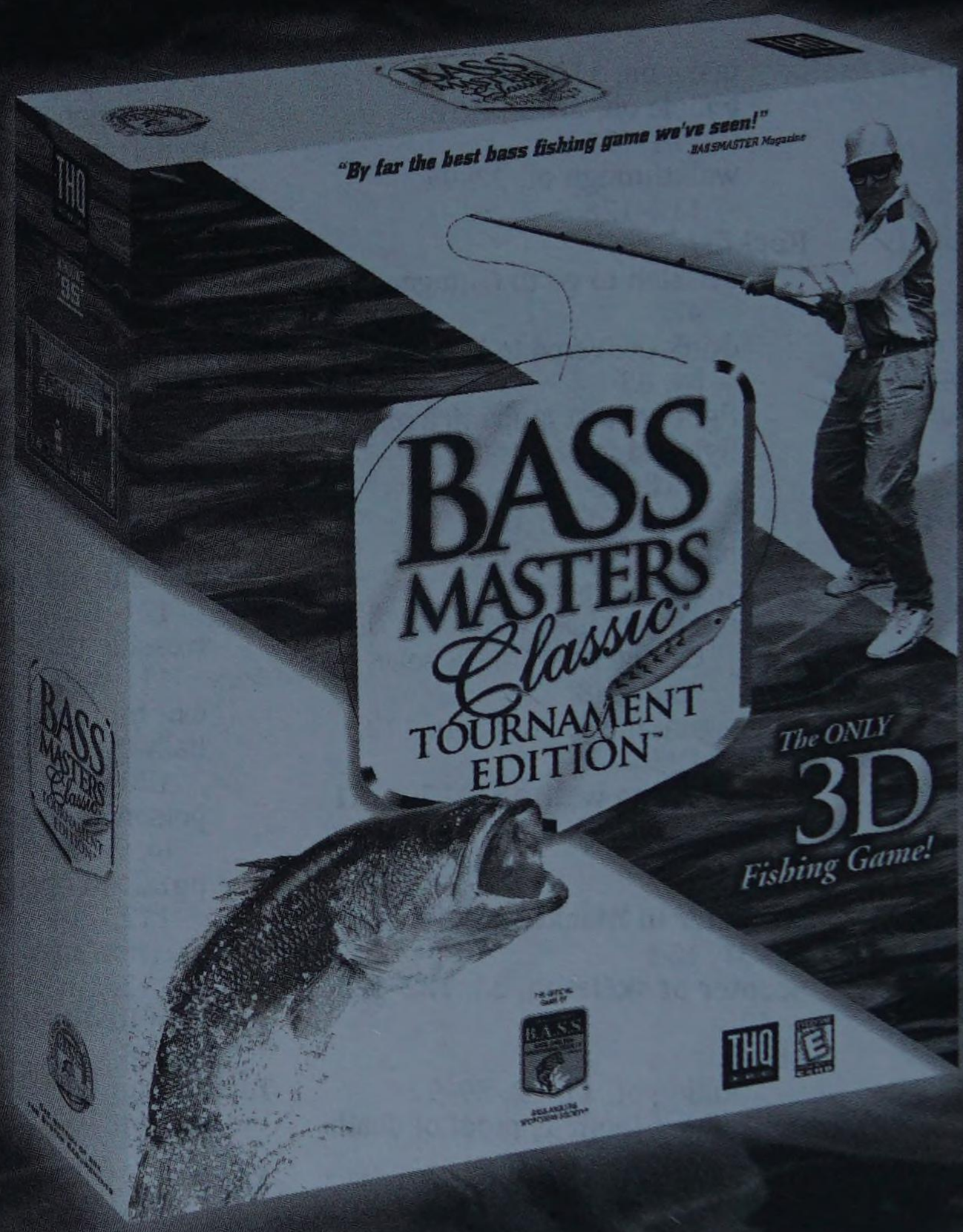
Serious Fishing...



- The only fishing game with completely 3D lakes and underwater views
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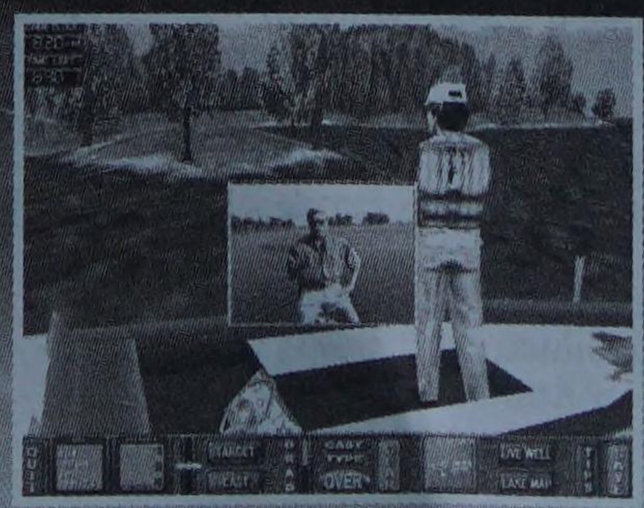

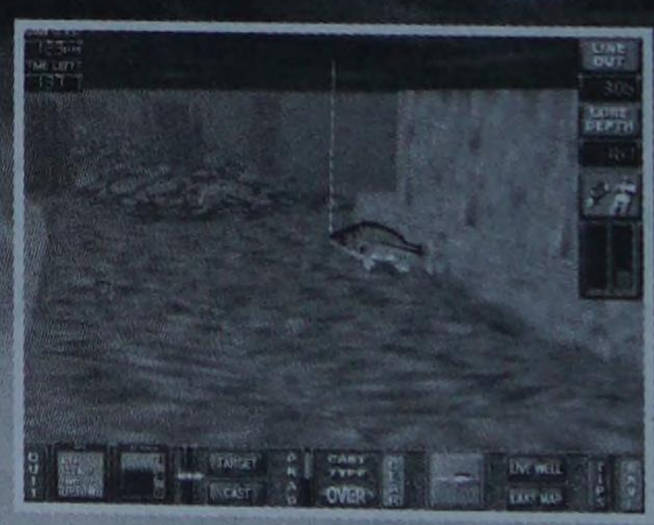

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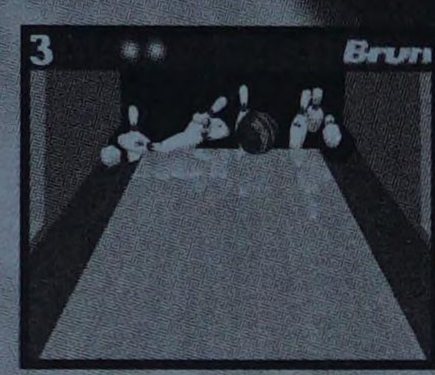

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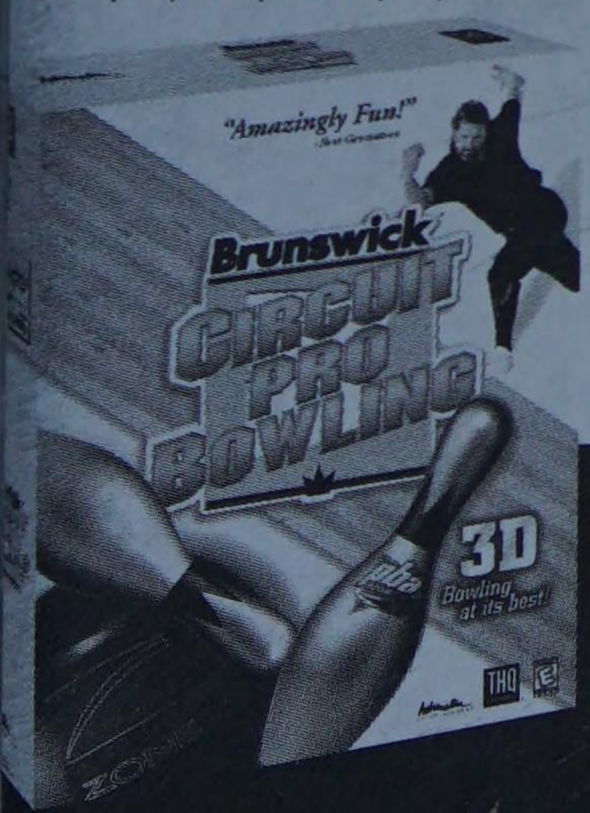

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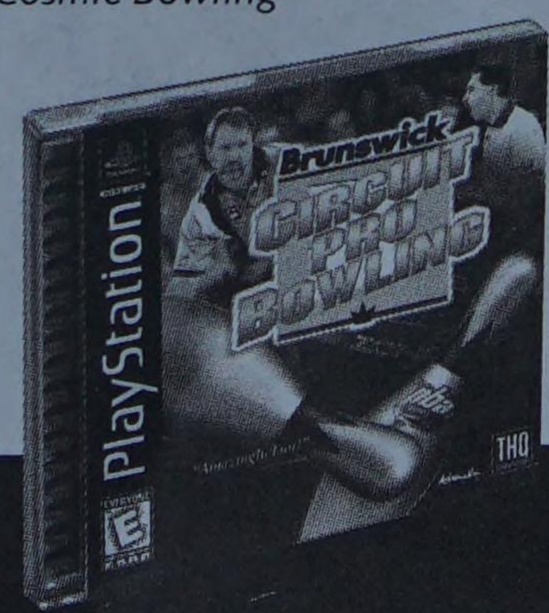

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